SCORPIONS, WARLOCK, LEPPARD FOR DONINGTON

KERRANG!

No 122 JUNE 12-25 85p

CHRIS DE GARMO (left) and GEOFF TATE of QUEENSRŸCHE: pic Ross Halfin

RAGING VIOLENCE

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BLACK SABBATH

SCORPIONS: konfirmed as special guests to Ozzy at Donington

Krauts At The Kastle

■ *THE* ***SCORPIONS***, ***Def Leppard*** *and* ***Warlock*** *have both been confirmed to appear at the* ***Castle Donington Monsters Of Rock Festival*** *on August 16.*

The Scorpions, who were apparently specially invited by headliner ***Ozzy Osbourne****, will occupy the special guest slot originally slated for* ***Kiss****. The quintet are currently working with producer* ***Dieter Dierks*** *on their latest studio album, but it's unlikely that any fresh product will appear in time for the festival.*

For Leppard this will be the first UK show since December 1983. The quintet are still recording with producer ***'Mutt' Lange*** *at* Windmill Studios *in Dublin and now don't expect to have a new album in the shops before December.*

Commenting on the Lepp's decision to play at the festival, lead vocalist ***Joe Elliott*** *recently stated: "we wanted to try out our two drummers (****Jeff Rich*** *will join* ***Rick Allen****) in the friendly confines of Castle Donington – and we were bored!"*

Warlock, fronted by lead vocalist ***Dorothee Pesch****, are set to open the festivities having pipped God-rockers* ***Stryper*** *for the position.*

As yet, the rest of the bill remains unconfirmed, although various names have been rumoured, including ***Twisted Sister, Krokus*** *and* ***Motörhead,*** *at least two of whom seem set to play.*

In the meantime, the Scorpions will headline similar Monsters Of Rock festivals throughout Europe during August. And the bill has now been confirmed for the date in Mannheim (West Germany) on August 31. Joining the Scorps will be Ozzy Osbourne, Def Leppard, ***MSG*** *(which now stands for the* ***McAuley-Schenker Group****, featuring lead vocalist* ***Rob McAuley****, lead guitarist* ***Michael Schenker*** *plus bassist* ***Rocky Newton*** *and an as-yet unannounced drummer) and* ***Bon Jovi****.*

WARLOCK's Doro Pesch: festival openers

Heaven Tonite

■ **ANGEL** ARE back together! After a good while away from the holographic spotlight, **Punky Meadows** (guitar/hairspray – pictured below left), **Frank Dimino** (vocals/tight trousers – below right), **Barry Brandt** (drums/pouts) and **Felix Robinson** (bass an' baby – yeah, he's a married man these days) have rejoined forces with plans to record a new album and head back out on the road. The band never made it over to Europe in their late Seventies heyday, but this time around a trip across the Atlantic (in particular to the UK and Germany) is high on the list of priorities.

With former Angel keyboard player **Gregg Giuffria** now two albums deep into a new career with the aptly titled **Giuffria**, the group will remain a four-piece for the time being, though keyboards *will* feature in the sound both live and on album – not quite as extravagantly as in days of yore, according to manager **Barry Levine**, but there nonetheless. Indeed, the 'ivory hunt' has already begun with a number of keyboards men being talked to, including **Garri Brandon** (ex-**White Sister**, last seen in the company of **John Parr** and **Marilyn Martin**).

According to Levine, the band were always under pressure in the past when it came time to record, obliged to deliver a certain type of song (no complaints from me, though!), but for this, their second coming they're determined not to let their feathers become ruffled in any way. The four have spent a lot of time in pre-production, working hard on new material that Levine reckons is the best they've *ever* written, boding well for the current Angel aim to achieve a finer balance between music and visuals than was the case before.

As Levine co-owns a recording studio (*Studio 12*) in Los Angeles along with producer **Kris Key**, the band are able to take their time and get things white, sorry, *right*, allowing Key to take charge of the production side of things. The album, tentatively titled **'Resurrection'** and set to feature the superb Angel-whichever-way-you-look-at-it logo, should be finished by August and in the stores for Xmas . . . and, *no*, it won't be a White Xmas cos Levine breaks the news gently that the group aren't plotting a return to the all-white image (already ditched before they broke up), putting on an altogether more modern front for their renewed assault.

Apparently, the boyz have wanted to revive the Angel legend for some time now, but due to previous commitments it's never really been possible (Felix, for example, was tied up until recently with New York act **White Lion**). Now, however, the dream has become a reality, the intention being to wow fans old and new with an eye-catching live show split roughly 50/50 between old and new material (**'The Tower'** looks set to feature, rest assured).

Good, eh? And now the *really* big news. Are you ready? Are you sitting comfortably? Punky, right, you know Punky? Well, you're not gonna believe this, but he's like, y'know, dyed his hair . . . BLOND!!! Word on the streets is that Hollywood is now in the throes of a severe bleach drought, which could well lead to the roots of all your favourite stars going naked and untouched.

Well, at least **Kevin DuBrow** doesn't have to worry . . .

DANTE BONUTTO

Kween Extend Their Reign

■ **QUEEN** HAVE added yet another date to those announced in *Mayhem* issue 119, and this will be the largest the band have ever played in this country!

Knebworth Park plays host to Queen and special guests **Status Quo** (as well as other yet to be named support acts) on Saturday, August 9. Queen expect a capacity crowd of 100,000 to attend following the unprecedented demand for tickets to their earlier dates (all of which are now sold-out). Tickets for this show are priced at £15 (including 50p booking fee) and available from a variety of box offices and ticket agencies around the country as well as direct by mail from: **Queen Knebworth RS Tickets, PO Box 4RS, London W1A 4RS.** There is a maximum allocation of six tickets *per* person.

Queen join the ranks of the Supergroups who have plied the Knebworth stage including the **Rolling Stones**, **Led Zeppelin** and, most recently, **Deep Purple**. What makes the Queen show different is the hardware they will be employing including a 6,000-square foot stage (featured in the promo video for their upcoming single, '**Friends Will Be Friends**'), 500,000 watts of sound and a 20x30 foot video screen to be erected above the stage! The show will also be filmed by *Tyne Tees* TV (who produce '*The Tube*') and will be screened as an hour-long special later in the year.

Queen have also announced that all the proceeds from their show at **Newcastle FC**, on July 9, will be donated to the **Save The Children Fund**.

■ **ERIC CLAPTON** will play a one-off UK concert on July 14 at **Birmingham International Arena**. He will be backed by all-star musicians, including **Phil Collins** (drums, also producer of the forthcoming EC LP) and renowned sessionmen **Greg Phillinganes** (keyboards) and **Nathan East** (bass). Support act for the event will be the **Robert Cray Band**.

Tickets, priced at £12.50 and £11, are limited to four *per* person and are available from the NEC box office (Birmingham) and Keith Prowse Ticket Agencies (London). There are also two credit card hotlines: **021-780-4133** (Birmingham) and **01-748-1414** (London). A booking fee will be added if you use a credit card.

■ A NEW **Gillan** double compilation album, '**What I Did On My Vacation**', is due out on *10 Records* around the beginning of July. All 19 tracks have been taken from previously-released Gillan albums, but all have been re-mastered to improve sound quality. A compact disc will also be available.

The tracks have been arranged so that the tempo and pace of the album as a whole builds from start to finish. The gaps between tracks are gradually reduced throughout proceedings as an additional method of providing a feeling of pace.

The package will also include Gillan's *own* footnotes on each of the numbers. The full track listing is: '**Scarabus**'/'**Money Lender**'/'**Puget Sound**'/'**Mad Elaine**'/'**Time And Again**'/'**Vengeance**'/'**No Easy Way**'/'**If I Sang Softly**'/'**I'll Rip Your Spine Out**'/'**New Orleans**'/'**Mutually Assured Destruction**'/'**Unchain Your Brain**'/'**You're So Right**'/'**No Laughing In Heaven**'/'**Long Gone**'/'**If You Believe Me**'/'**Trouble**'/'**Bluesy Blue Sea**'/'**Lucille**'.

Furthermore, Ian Gillan is due in the studio in August to start work on a solo LP. No details are yet available regarding the musicians to be used, but it's expected that he will definitely be going for a more 'modern' sound.

Magnum Hit The Trail

■ ***MAGNUM*** *(above) will be undertaking a full UK tour during September/October. The dates are as follows:* ***Tunbridge Wells Assembly Rooms*** *September 23,* ***Guildford Civic Hall*** *24,* ***Poole Arts Centre*** *25,* ***St. Austell Cornish Coliseum*** *26,* ***Oxford Apollo*** *27,* ***Bristol Colston Hall*** *28,* ***Barnstable Queens Hall*** *29,* ***Chippenham Golddigers*** *30,* ***Nottingham Royal Concert Centre*** *October 1,* ***Sheffield City Hall*** *2,* ***Newcastle-Upon-Tyne City Hall*** *3,* ***Glasgow Barrowlands*** *4,* ***Edinburgh Playhouse*** *5,* ***Preston Guildhall*** *6,* ***Bradford St. George's Hall*** *7,* ***Manchester Apollo*** *8,* ***St. Albans City Hall*** *9,* ***Ipswich Gaumont*** *10,* ***Norwich University Of East Anglia*** *11,* ***Malvern Winter Gardens*** *12,* ***Portsmouth Guildhall*** *13,* ***Cardiff University*** *14,* ***Hanley Victoria Hall*** *15,* ***Leicester De Montfort Hall*** *16,* ***Birmingham Odeon*** *17,* ***Hammersmith Odeon*** *18.*

Tickets are priced at £5/£4.50 and are on sale now.

The quintet issue a new single, ***'Lonely Night'*** *b/w* ***'Les Morts Dansant'*** *(live), through the* Polydor *label on June 27. There will also be a 12" version with an extra live song, namely* ***'Hold Back Your Love'****. The band are currently putting the finishing touches to their latest, as yet untitled, album with producer* ***Roger Taylor*** *of* ***Queen*** *at* Mountain Studios *in Montreux.*

■ **BILLY SQUIER** is presently working on his latest, as yet untitled, studio album with producer **Peter Collins** in London. It's likely to be issued on the *Capitol* label later this year.

■ KEYBOARDSMAN **GEOFF DOWNES** has now officially left **Asia**. It seems likely that he will now pursue production work. This leaves Asia in a slightly confusing situation.

Bassist/lead vocalist **John Wetton** and drummer **Carl Palmer** are still working together and recently played three British charity dates with guitarist **Robin George** and keyboardsman **Don Airey** in what seemed at the time to be no more than a very brief liaison. However, the quartet have now been offered a series of gigs in Europe and are said to be seriously considering these approaches. If they do undertake such a mini-tour, it is possible that the group will cement into a more permanent relationship, *possibly* under the handle of Asia.

It must be stressed, though, that at the time of going to press no official announcement had been made concerning Asia's future.

■ **VANDENBERG** HAVE recruited former **Horizon** lead vocalist **Peter Strujk**, who is expected to change his surname to make pronunciation easier.

■ NORWEGIAN ACT **TNT** are presently working on their latest studio album with producer **Bjorn Nessjo**. As yet untitled, the LP should be out on the *Vertigo* label later this year. The group are now being managed by **Mark Puma**, who also handles affairs for **Twisted Sister** and **Zebra**.

■ *PICTURE MUSIC INTERNATIONAL* issue videos from **Kate Bush** (a four-track EP titled '**The Hair Of The Hound**' featuring: '**Running Up That Hill**', '**Hounds Of Love**', '**The Big Sky**' and '**Cloudbusting**') and **Marillion** (an eight-track affair titled '**1982 – 1986 The Videos**') on June 16. Both will be made available in VHS/Betamax formats.

■ **TOKYO BLADE** who, contrary to recent reports, are still a going concern, have just recruited lead vocalist **Brian George**.

■ **AUNT MAY** have just completed work on a new demo tape, featuring **'Right From The Start'** and **'Let It Out'**, with producer **Dave Goodman**. Copies of this are now available and further information can be obtained by calling: **01 790 2424 ex. 373**.

Spider Get Heretical

■ *PICTURED ABOVE is the new* ***Spider*** *line-up, featuring new guitarist* ***Stu Harwood*** *(extreme right). Formerly with* ***Heretic****, Harwood replaces* ***Sniffa****, who apparently is now known as* ***'David'*** *and works in an office, having given up the music business.*

MORE* MAYHEM *OVER PAGE

FROM PREVIOUZ PAGE

Risky Business

■ *"WE ARE a good, melodic band with a strong following. I know we can sell a lot of albums for a major record company. All we need is for an A&R guy to give us the chance."* – **Steve Hopgood** (drummer, **Persian Risk**).

Luck has never been a penpal for Persian Risk (pictured right). Whilst others with less talent have come onto the scene and burst through the cloud covering with great haste, this quintet are *still* renowned more for the fact that **Tygers Of Pan Tang** lead vocalist **Jon Deverill** and **Motörhead** guitarist **Phil Campbell** once played with 'em, rather than for any of their undoubted, indigenous potential.

Yet, their following and track record suggests that it is about time the Persians got a break or two. They've just issued their debut album on the *Metal Masters* label (a one-off deal) and titled **'Rise Up'** it was produced by the band with **Will Reid Dick** and **Jan Cyrka** (axe hero with **Max & The Broadway Metal Choir**) at *E-Zee Studios* in London. A review appeared in the last issue, whereby I stated that it offered no more than a passing notion of this band's strong abilities. But, what of the future?

The situation is, to say the least, rather confusing. As reported in the last copy of *Kerrang!*, the band have decided to part company with guitarist **Graham Bath** and the position of bassist **Nick Hughes** is also in doubt. At the present time, Risk intend to carry on as a four-piece with a line-up of **Carl Sentance** (lead vocals – a man linked with both **Black Sabbath** and the **Geezer Butler Band** in recent times), Hopgood (who auditioned for both **Ozzy Osbourne** and **Whitesnake** in the none-too distant past), **Phil Volkins** (lead guitar) and Hughes. However, there is a possibility that Hughes might be replaced. On top of all this, the band have seriously considered changing their name to just **Risk** (although at this point it must be stressed that this remains only a vague idea).

PERSIAN RISK: 'it's about time they got a break or two . . .'

In addition, they've been working on demos for a second album, the songs for which, according to Sentance, "are still very powerful but more melodic and commercial" whilst attempting to get releases for 'Rise Up' in the US and other parts of Europe, to date, sadly, with no luck.

But the *big* news concerning the quintet is that they are all set to appear in a new movie, likely to be filmed during the early Summer in London for a release during September.

Tentatively titled **'Fairly Soon'**, the move has a **'Mad Max'**-style post-nuclear holocaust scenario and is to be directed by **Alan Briggs**, who has worked with both **Michael Schenker** and **UFO** on promotional videos in the past. The film will star Sentance and also feature the rest of the Persians in cameo roles and there's also a chance that a certain, unnamed, member of all-girl act **Oral** will be spotted somewhere on screen!

Persian Risk should have a strong involvement on the accompanying soundtrack, although there have been no details released on either recording or label plans for this project. As for live work, well it's hoped that the boys will play selected London dates within the next couple of months to be followed by some other shows around the country. But, there are no officially confirmed plans thus far.

On top off all this, don't entirely rule out the chance that the boys will re-record the superb ballad **'Jane'** (the outstanding song on 'Rise Up') for release as a single, thereby bowing to considerable pressure from some quarters to exploit the number's obvious chart potential.

They do say that where there's life there rests hope, so perhaps despite not having the rub of the green thus far in their career, Persian Risk might yet rise up! The show is, thankfully, far from over.

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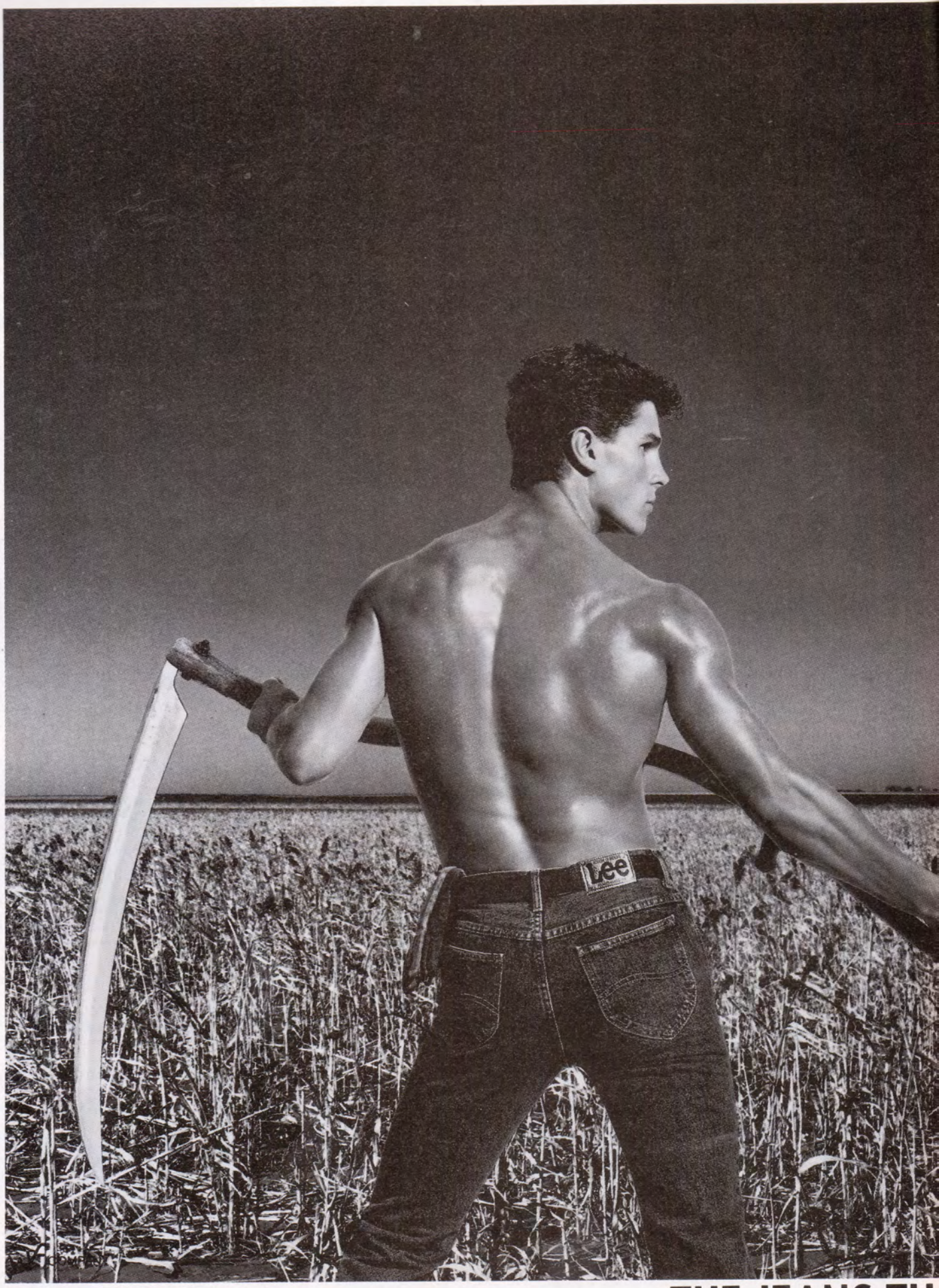

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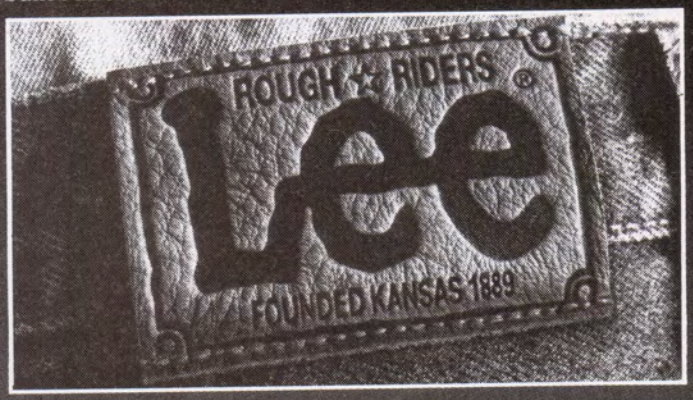


BUILT AMERICA

Pic Ray Palmer

LADY Killers

JODEE VALENTINE

THUNDERSTICK VOCALIST **Jodee Valentine** shows that, yes, it *can* be OK to drink an' drive . . . as long as the drink has a nice head of steam (hubble, bubble an' all that) and as long as the driving is of the 'frustrated journalist' variety, *ie.* driving **Mick Wall** mad with unrequited passion. The lad had only just recovered from the sight of **Poison Dolly** bassist **Mef Manning** last issue, and now this!

And so to the fax, the most important one being that, having split up following the release of their debut album, Thunderstick are back together. The hooded drummer is back in action at last, complemented this time by guitarists **Dave 'Kandy' Kilford** and **Paul Lewis** along with his good lady wife of some 18 months, the delectable Jodee on vocals/occasional keyboards. A bass player will be added.

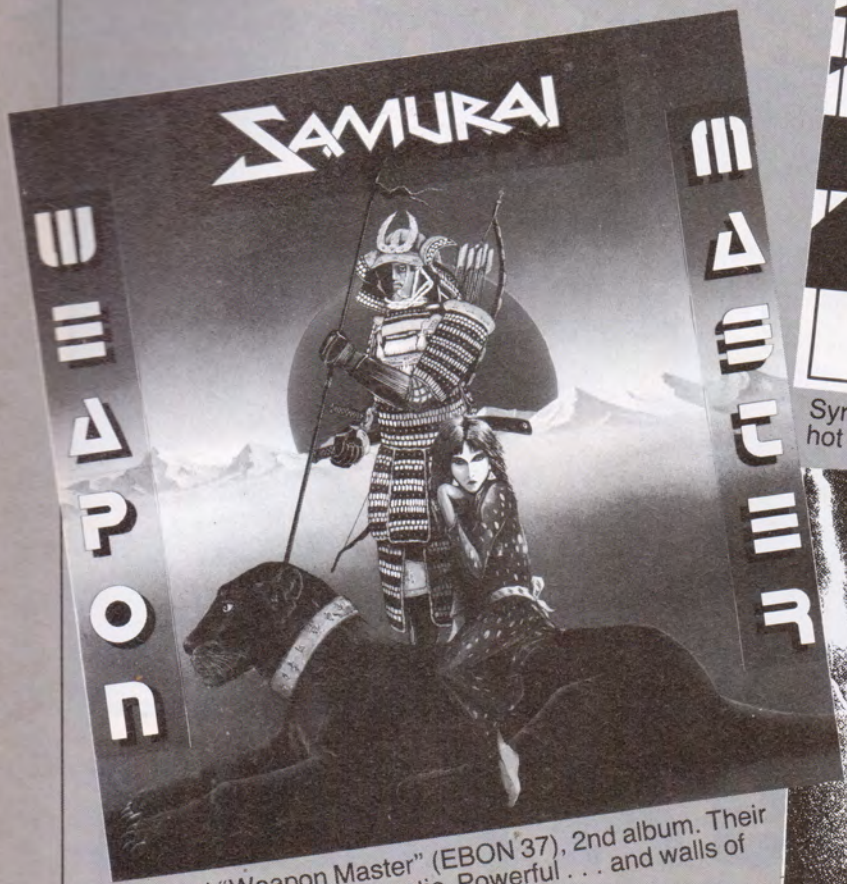
While the band were on ice, 'Mr T' kept himself busy on the production/promotion side of things and Jodee sang backing vocals with **Screaming Lord Sutch**, who has now approached the 'Stick to star as a candidate for the Monster Raving Loony Party, which he plans to do as soon as he can get his . . . er . . . manifesto together.

A second album (featuring the original Thunderstick line-up) has recently been completed, recorded over a two-and-a-half month period at *Musicworks Studio* with the drummer and **Jo Julian** sharing production duties, and with the band now attracting management interest they hope to secure a major deal. Who knows, we might even see live shows before too long – suitably theatrical of course – which could be enough to finish Mick Wall once and for all.

DANTE BONUTTO

EBONY

IS PROUD TO PRESENT . . .



Samurai "Weapon Master" (EBON 37), 2nd album. Their first was "Spirited, Energetic, Powerful . . . and walls of super-solid rhythm" *Kerrang!*

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ELP: welcome back my friends to the show that etc etc etc

'ELP! IT'S 1974 AGAIN

EMERSON, LAKE & POWELL
'Emerson, Lake & Powell'
(Polydor POLD 5191)
KKKK

THE FIRST time I wrapped my cardboard ears around a tape of this album strange things began to happen. No, nothing *avant-garde* occult style *à la* Tom G. Warrior, nor anything lipstick-inspired in the Crüe vein. It's just that . . . hell's trinkets, I heard a-ringin' and a-ragin' and a-thunderin' the likes of which I hadn't been exposed to since 1974!

Yeah, for me *that* was the year when Emerson, Lake & Palmer actually ground to a halt. Sure, we had another five years, two studio/one live/one compilation album from them, but 'Works Vol. 1' was the end of the line for me. And, musically, for the trio. No need to indulge in any recollections of what's happened to the fellas since; the fact that Emerson and Lake are back together is indication enough that things haven't gone so well for them at least away from the trio format. More a case of *'ELP!*

So, some six years after decreeing that 'it's all over now, baby blue sox', Keith has shifted around his ivoried furniture, told Greg to break out his step-ladder and persian rug and elected to bypass the Asian Carl for Cozy Powell's brilliantly brusque paint brushes. Yeah, the old firm are back in the decorating business . . . and it's as if they've never been away.

Sure, the sound of this album does acknowledge that we're in the late Eighties and I'm certain that there'll be no hint of Tim Oakes-approved flares or stackheels when this lot tour, but . . . don't I detect more than a suggestion of 'Tarkus' in the approach here and that was released all of 15 years back! Ancient history indeed, yet as the opening crashes from 'Emmo's fingers tumble down like a host of Wagnerian ballerinas after a night out with Xavier's drinking habits, the curtain rolls back as if Edward Heath was still in power, Charlie George was the toast of Highbury and Ian Botham was probably dragging on his first joint. And it all sounds *so* irresistible!

'The Score' (originally titled 'What's Your Game') has all the classic Emerson, Lake & Whoever traits – the keyboards are outstandingly cavalier, leading from the front Errol Flynn-style, Cozy Powell bursts several seams bringing up the heavy cannon fodder and if Lake's voice has lost some of its silkiness then it still glides *Radox*-smooth across the grooves.

'Learning To Fly' and 'The Miracle' are again lengthy yet wondrous to behold, whilst the whimsical 'Tough & Go' (the opening track on *Side Two* and the debut single) has a magnificently hummable tune (Chopin on a *Tesco* shopping spree?). 'Love Blind' indulges in fairweather balladry, though thanks to the powerful *Spitfire*-style strafing musicianship from Emerson in particular, it's saved from the depths plumbed by GTR.

However, this is where things go a mite astray as, for reasons perhaps best known to their bank balances, the trio hop aboard the lounge lizard cabaret couch (departing Platform One) for 'Step Aside' and then allow Lake to indulge in some horrendous off-key antics for the sugar-cane soporifia of 'Lay Down Your Guns'. And whilst the cover of 'Mars, The Bringer Of War' (from Gustav Holst) is suitably grandiose I'd like to have seen a more adventurous choice, a stab at Prokofiev or even Stravinsky, perhaps . . ?

Oh yeah, and why was an absolutely blasting cover of 'The Locomotion' (an instrumental *tour de force*) left off the final running order and reduced to being an extra track on the 12" version of the single?! I'd have sooner heard this than the glue-tube stickiness of 'Step Aside' or 'Lay Down Your Guns'.

Yet, for all my minor reservations, 'Emerson, Lake & Powell' is a fine 'come back, effort'. Welcome back, my friends, to the bar-bill that never ends . . . and the drinks are on you, Keith!

MALCOLM DOME

VARIOUS ARTISTS
'Hear 'n Aid'
(Vertigo VERH 35)
KKKKK

A GOOD reason to be charitable, should you need one. 'Hear 'n Aid' is an album that doesn't just appeal to your conscience but to your flaming *ears* as well. You'll never get an HM compilation as good as this one (*the* Kerrang! *album excepted, of course – Ed*) – a multi-national collection of Metal gods from the Scorpions to Motörhead, Accept to Hendrix, Kiss to Dio, Y&T to Rush (I'm even feeling too charitable to say a bad word about Rush!), with half the world and its hairspray thrown in on one track for luck.

Other than the song 'Stars' – absolutely the best song to have come out of this admirable Ethiopian Famine Relief music business – which appears here in its 12-inch form with the extended guitar solos and other good stuff, all the songs on the album are live (except for Y&T's tough anthem 'Go For The Throat' and Jimi Hendrix's excellent 'Can You See Me'), and all except Kiss' B-side 'Heaven's On Fire' and Accept's 'Up To The Limit' have never appeared on vinyl before in this form.

The result comes off like some bleedin' great HM festival, and you don't even get bottles of piss thrown at you! And if that isn't reason enough to buy it and feed some starving people, here's some others . . .

Accept's 'Up To The Limit', live and burning; Motörhead's 'On The Road', mean and sweaty; Rush's 'Distant Early Warning', the gentlest track on the album, with the appropriate lyrcs *'I see*

MADE IN HEAVEN

the tip of the iceberg and I worry about you'; Kiss and Hendrix and Dio's live 'Hungry For Heaven', one of their best and an apt title, Y&T, and finally the magnificent screaming Scorpions with 'The Zoo'.

Buy it. Feed the world, feed your head. And let's hope the governments of the world start listening to the music as well.

SYLVIE SIMMONS

AC/DC
'Who Made Who'
(Atlantic WX57 781650-1)
KKKKK

THIS AC/DC album, like just about any other AC/DC album you care to mention, is so skin-crawlingly *sleazy* you need a bottle of penicillin just to listen to it! Only difference is that two-thirds of *this* AC/DC album is *familiar sleaze*, songs any person of taste already knows and loves and sings in their 80°-proof-induced sleep.

Like 'You Shook Me All Night Long' and 'Hells Bells', two of the good things I remember about 1980, and 'For Those About To Rock', 'Sink The Pink' and 'Shake Your Foundations', progressively more recent but nonetheless stompingly fine, not forgetting *Side One*'s closing number, 'Ride On', the slowest, dirtiest, low-down blues this side of ZZ, ten years old and still growling, spitting and p***ing on the walls like some alleycat crawling home.

The three chunks of unfamiliarity are 'Who Made Who', 'D.T.' and 'Chase The Ace', the first a song in the classic AC/DC tradition – walloping great beat and Brian Johnson's voice like a rusty gargoyle bellowing to the heavens – the others a couple of Angus/Malcolm-composed instrumentals, the former one big riff, like an extended instrumental break at a gig, the latter your basic 'Cocaine' riff rip-off, a real muscle-flexer.

The point of this odd-but-welcome package so soon after the 'Fly On The Wall' album is a movie that's coming out in America this July. Called 'Maximum Overdrive', it's horror writer Stephen King's directing debut, and something to do with a comet coming too close to the Earth and turning household appliances into killers. The soundtrack was originally going to be one of those compilation jobs that regularly break out in the US like rampant acne, but one old AC/DC number turned into several, some stuff was grabbed off 'Fly On The Wall' before it was released, a title track ('Who Made Who') was added, and King obviously figured they might as well do the whole shebang, right down to the incidental music and horror noises (shame they couldn't have squeezed a few of these onto the album!).

The new stuff was recorded in best whip-it-out-and-wipe-it-off-quick AC/DC fashion, inbetween gigs, and it's heartening to see original production team Harry Vanda and big brother George Young back at the helm and doing such a good job.

As a collection of songs, this is great (even if you've got them on other albums already, for the most part!), and as a movie soundtrack it's got to be up there with the best. Makes a nice change from Tangerine Dream, anyway!

SYLVIE SIMMONS

AC/DC MAINMEN Brian 'Beano' Johnson (left) and Angus Young: sleazy does it . . .

PAUL SAMSON
'Joint Forces'
(Raw Power RAWLP018)
KKKK

WASHED UP or just outta luck? Paul Samson, I've always felt, bit the sour end of the rock 'n' roll dipstick. A brilliant guitar player, Samson has experienced a fair degree of misfortune yet always delivered the goods no matter what the outside pressure. And ain't it kinda funny how all of a sudden *Capitol Records* are letting us catch up on his past (*ie.* the recent 'Head Tactics' LP). Maybe they know something I don't? Maybe not.

I know one thing, though: you can't and mustn't ignore the talent that Paul Samson undoubtedly has. 'Joint Forces' represents a small stepping-stone to much bigger and better things, a sort of interim platform – a lot of the past and a hint of the future (namely, his new band Paul Samson's Empire) – before really getting down to brass tacks and creating the master blaster I'm sure he'll make soon.

This LP will almost certainly appeal to fans of Samson the band rather than Samson the man. The majority of tracks have been written in league with the mighty rasp of vocalist Nicky Moore so the style is fairly representative of the commercially redundant blues howling of latter-day *Polydor*-period Samson.

There's a fair sprinkling of guests here, including ex-Gillan keyboardsman Colin Towns and Rock Goddess, but the majority of the tracks were recorded with the basic line-up of John McCoy on bass, Nicky Moore on vocals, German Edgar Patrick on drums (who Thrash fans might recall was once a member of Sinner) and co-producer Jo Julian providing the synths.

So, what have we? Well, like I said, there's a reasonable smattering of the older Samson (band) style as in the speedy heads-down clutter of 'Chosen Few' and 'Russians' (superb lyrics, incidentally). You also get the bluesy ramblings of cutz like 'Tramp' (brilliant vocals from Moore and a phenomenal solo from Samson), 'Reach Out To Love' and the anthemic ballad 'Tell Me', which lasts for something like six minutes.

However, I'm in love with the future and it's the 'alternative' material mixed in so weirdly that turns out to be the best. 'No Turning Back' and 'Power Of Love' stand out, the former tasting a little jazzy, a little lazy and very spacey. 'Power Of Love', though, is my personal favourite, featuring a stylish modern riff with lots of gritty bits thrown in just to keep it perky. Great stuff!

This LP, as I've already said, is merely an effective stop-gap until the real updated Paul Samson gets to grips with a new touring outfit and the desire to branch away from his past.

DEREK OLIVER

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FROM PREVIOUZ PAGE

PETER GABRIEL
'So'
(Charisma PG 5)
KKKKK

SO. IT'S been a long time coming (four years since his last studio album), but this fifth LP from Peter Gabriel is more evidence that he has a unique talent. He is a songwriter of admirable conviction and individuality, and a performer with a passion and musical sensibility which makes his records so compelling.

Although all the songs on 'So' are excellent, the fact that a little of the *drive* so much a part of the last couple of albums is missing may come as a surprise (possibly a disappointment) to many. There's nothing *quite* like the stripped-down power of, say, 'Intruder' or 'I Don't Remember' (third album), nor the intricate percussion patterns of 'Kiss Of Life' or 'I Have The Touch' (fourth album).

There's the funk-ish 'pull' of 'Sledgehammer' and 'Big Time', but 'Red Rain' and 'That Voice Again' are probably the only songs to represent the more inventive side of Gabriel's peculiarly rhythmic approach developed over the last couple of albums.

But there's more to life (and Gabriel) than clever drum patterns. The standout tracks on 'So' are two slow, beautifully melodic songs – 'Mercy Street' and 'Don't Give Up'. The latter features a delightfully delicate vocal from Kate Bush, singing better than I've ever heard her before.

All in all, 'So' is a remarkable album. Full of ideas – particularly the use of 'ethnic' instrument and percussion sounds – and with an overall quality of writing and performance to keep Gabriel well ahead of just about *anyone* else.

PAUL HENDERSON

MASS
'New Birth'
(RCA NFL1-8055 import)
KKK

DESTINED NEVER to be released in Britain, this debut album from Mass should still interest fans of the existing American *genre* of flash homogenised pop-Metal. It's mostly lightweight I-LOVE-YOU-BABY-YOU-LOVE-ME material, beefed up nicely by the aching lead guitar of Gene D'Itria. A bit on the wide-eyed and inane side, of course, but that said, Mass still manage to infuse their work with energy and enthusiasm. When they decide to dry their eyes of the mascara tears that drown tracks like 'Crying Alone' and 'Back To Me', with their drooling, sentimental vocal platitudes and yawning guitars, when they forget the boy-meets-girl bullshit for a minute, as on the title track and 'Voyager', the ride suddenly becomes rockier and the band move comfortably into their stride: whopping great sheet-Metal riffs, a nice bit of grit in lead singer Louie St. August's vocals, the rest of the band – Kevin Varrio (bass) and Joey 'Vee' Vadala (drums) – all there, trimming up the edges. . .

The last two tracks on the album say it all.

The first is 'Day Without Her'. Awful. Horribly pretentious vocal, dripping with glycerine tears and the echo of a hollow heart, the guitars moaning in sympathy, as attractive as a chorus of alley cats you'd like to stone. Typical American horseshit, in fact.

The second, and last, 'Watch Her Walk', may just be the best track on the album. It's a deadringer for some of the stuff people like Ratt like to do best: guitars that shiver and shake like ghosts after dark, drums like daggers in the back, and vocals that curl their lips and bare those sharp dog-teeth. I'll tell you what, if the next Mass LP begins the way that 'New Birth' finishes, and carries on from there into something even better, we might be in business.

MICK WALL.

VOIVOD
'RRROOOAAARRR'
(Noise N 0040 import)
KKKK

NOW WHEN the Gaffer (Deaf Barton) looks up from his desk with his glasses all steamed up, his 'barnet fair' on end and his 'flat plan' wrapped 'round his 'gregory', you know the man's been listening to something INTENSE. And that something just so happens to be this here Voivod album. We're talkin' serious Frashing, Mosh Bags on!

Yah, this isn't the sorta music you kan play every day of the week. It takes a strong stomach to digest the Frash that's on offer here – it's NOISY, MESSY, TUNELESS and, most of important of all, VULGAR. Just give the likes of 'F**k Off And Die' a spin and you'll have mum shouting, "Turn that down, it's disgusting! I'm not having that filth in my house!"

Regular Mosh 'n' Slam readers of *Kerrang!* will no doubt rekall my slagging of Avoidvod's (as I kalled them back then) first outing, the truly horrendous 'War And Pain', which I still maintain is a pile of dog's do's. But 'RROOOAAARRR' is something else, in fact it refreshes the parts other Frash bands just kannot, and dare not, reach.

XAVIER RUSSELL

DIZZY BITCH
'In The Pink'
(Fiji Records AZ 615 import)
K

'I SUSPECT they're from Los Angeles' wrote Dante, the tone of disdain translating perfectly adequately to the written word – and I can see what he means! Ridiculous name, ridiculous *pseudo*-camp sub-Crüe lingerie image, ridiculous red vinyl and, naturally, a ridiculous set of plodding Metal thrashers.

Why the hell anyone on this good planet would consider allowing a bunch of musical morons like this to make a record is beyond me! Surely there can't be any money to be made foisting a whole heap of tedious, half-baked riffs on the public?!

What more can I say? If I spin this out I could make a few extra quid (*No you couldn't – Ed*).

HOWARD JOHNSON

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MÖTLEY CRÜE

FROM PAGE 12

POISON
'Look What The Cat Dragged In'
(Enigma ST-73202 import)
KKKKK

Black and white album cover. Handcuffs 'round waist. Supple leather trousers with lace-up fly. Studded wrist bands, studded belt. Identity tag on right hand reads 'Vince'. Fingerless glove on left hand emblazoned with the legend 'Crüe'. Flip the thing over. Four guys in four corners wearing high heels, hair stacked high, faces smudged with make-up, tall, tarty and tasty. A sneer on the face of one, a come-on look on another, each a living, breathing teen teazer, an adolescent girl's wet dream . . . 'TOO FAST For Love': pre-remix, pre-Elektra, pre-big time, pre-big bux. Mötley's finest hour, and I don't just mean musically. Nah, as a lipstick killin' Glam observer of some years-standing, I gotta say that these days Sixx's sleazeballs are looking distinctly rough, raddled and, well, not to put too fine a point on it, old.

Look, if I was banging on the door of the Cock Rock brothel, crisp dollars in my pocket and looking for some serious action, I wouldn't wanna be palmed off with *these* wrinkled tarts, no way, no how! I'd be lookin' for somethin' prettier, classier, somethin' smooth and supple and adventurous, somethin' that wouldn't just go through the world-weary motions, keeping one eye on a watch and the other on the money. Somethin' like . . . Poison.

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Five-'K' reviews don't often spew from my typewriter. Whatever, I like to think I know a hi-kwality kast-iron klassik disk when I hear it. And 'Look What The Cat Dragged In' is one such.

The debut release from Poison, four raggedy rouged rogues from LA (natch!), this 'un is nothing less than a monstrous mascara'd milestone of Tack Metal. Poison are the latest in a long, legendary line of Brat Pop performers – y'know who I mean, the likes of the New York Dolls, Silverhead, early Kiss, the Sweet, Marionette, Wrathchild *etc* – and I predict that in a year or two they'll be up there battling it out with current champs the Crüe at the pinnacle of their poutin' profession.

'LWTCDI' isn't as raw as MC's first, aforementioned *Leathür* release; it's more polished, more glossy, more immediate. Poison's ace card is their songwriting ability: ten tracks, each a dynamically disposable masterwork, a crotch-thrust throwaway, a Big *Mac* and large fries, consumed with relish and instantly forgotten.

'Cry Tough' kicks off proceedings, Nils Lofgren in six-inch stilettos, Bret Michaels (*'vocalizin' & socializin'*') takin' it to the top straight away and extolling the ol' American success ethic, telling the listener to *'aim high'*, to work and to win. 'I Want Action' (simplistic anthem), 'I Won't Forget You' (ballad, *à la* 'Merry-Go-Round'), 'Play Dirty' (fast fist-fighter) and the title track (hangover heroics/ Crüe rip-off riff) complete *Side One* and before you know it you're reeling to the Pistolian lick of 'Talk Dirty To Me' and grinning like a loon at the chorus of *"Cause baby, we'll be at the drive-in in the old man's* Ford, *behind the bushes till I'm screamin' for more . . .'*

'Want Some Need Some', 'Blame It On You' and 'Let Me Go To The Show' rattle by, in one ear and out the other, transitory brilliance, but best of the lot is '#1 Bad Boy', a jaunty 'n' wild Glam-Slam-Glitz-Strut showstoppin' sensation! *'Will I stand on my own? Will I fall on my face . . .?'* run the lyrics. I've got money on the former, friends. BIG money . . . GEOFF BARTON

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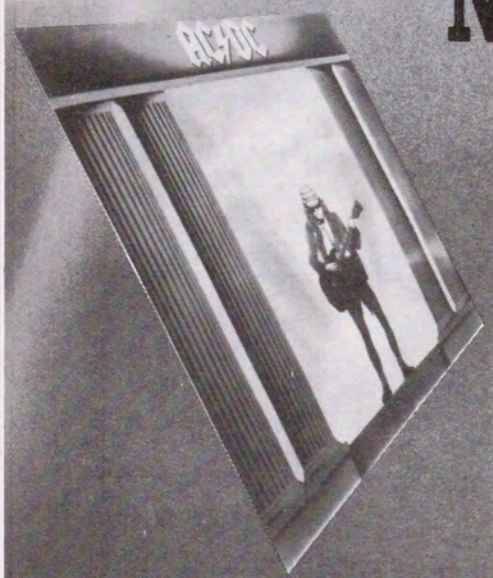

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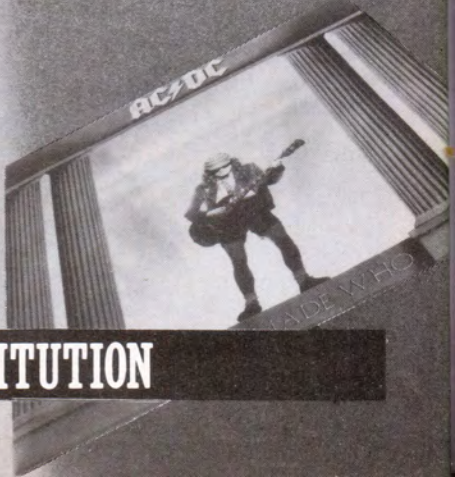

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FILMZ!

'TO LIVE AND DIE IN LA' (18)
WATCHING THE truly awful Barry Abnormal on *BBC*'s 'Film Night' a kouple of weeks back, I was waiting and praying for the man to put down William 'Exorcist' Friedkin's new masterpiece 'To Lig And Die In LA'. Sure enough he did, kalling it a "shallow movie", this from a man who keeps on raving about 'Jagged Edge', which has gotta be the biggest pile of krap I've seen in years!

This film had me rivetted to my seat for two hours, highlighted by the kar chase to end all kar chases. I mean, how kan you follow going down a busy Smog Angeles freeway *the wrong way* – total death!

Elsewhere, we have a fine performance from William Peterson as an underkover agent out for revenge. But I don't want to give too much away, because this is a flick you have to see for yourself from beginning to end.

XAVIER RUSSELL

'TROLL' (15)
LIAM VON Sternberg, husband to St. Sylvie Simmons and producer of the stars, reckoned this to be a "suitable case of rock 'n' *Troll*"; various members of Baby Tuckoo (smuggled surreptitiously into the back row) made several trips to the loo (call of *Pils etc*) . . . and I just sat there in a permanent state of the guffaws.

'Troll' is a modern tale of ancient witchcraft, as a decidedly Dicksonian-sized elf (with a suspiciously nasty nature) tries to turn an ordinary, suburban American apartment block (occupied by a sub-Rambo fitness looney, a slightly frumpish would-be model, a growth-retarded professor of English and others of the type you'd only find collected together in either a Yank apartment block . . . or the *Kerrang!* office) into a haven for the fairy world, thereby facilitating the end of civilisation as we know it.

The unfolding of the plot leads to much merriment (both intentional and unintentional) and is pure escapist fun for those looking for a sense of sword & sorcery without any splatter, with June Lockhart's performance as a white witch worthy of an *Oscar!*

One for kids of all ages.

MICKEY DUDESICKLE

KULTURE!

EDITED BY MALCOLM DOME

BOOKS!

'ERIC CLAPTON – A VISUAL DOCUMENTARY' by Marc Roberty *(Omnibus Press)*
A SNAPPY, entertaining portrait of 'Our Eric', carefully researched and illustrated with historically fascinating shots. Marc Roberty is a fanatical Claptonophile, and knows more about his life and career, probably, than even Eric can remember.

The emphasis here is on the highlights of his career as an entertainer, told through a year-by-year summary of events, interspersed with quotes, dates, album details *etc*.

The story of Eric's swift rise to fame is chronicled down to the last detail. You want to know what tunes Cream played at the last-ever gig at the *Royal Albert Hall* on November 26, 1968? Simply turn to page 25, there you will also learn that Eric played a *Gibson Firebird* for the first show and a *Gibson ES 335* for the second.

What I found most interesting were Marc's revelations about Eric's early family life, and the truth about his trip to Greece with the Glands after quitting John Mayall in 1965, stuff all shrouded in myth and legend back in the Sixties.

Marc's story encompasses the Yardbirds, Cream, the Derek & The Dominos years, Eric's disappearance and come-back at the *Rainbow* in London, his world tours and gigs great and small, including the recent *End Of The Pier Restoration Band* outing to Southend-On-Sea. Today, Eric is a well and happy man, playing better than ever. The dramas of the early years may be over, but Eric has volumes more to say and play.

CHRIS WELCH

VIDZ!

'VANDENBURG – LIVE IN JAPAN' (Palace Video)
THIS VANDENBERG video explores three main visual avenues: close-ups of the singer, close-ups of the guitarist, and full frontal stage shots.

There are some meaningless cuboid graphics thrown in at the beginning and a short, but stunning, sequence flashing from colour to black-and-white in quick succession towards the end. But, it's basically down to coloured lights, slow-motion and poetically frozen images, which overall work nicely. The attention focuses on the action, which lies primarily in the partnership of now-departed singer Bert Heerink and guitarist Adrian Vandenberg. Bert is an enthusiastic, bouncy performer and Adrian a musician who excels in virtuosity and punch. Vandenberg is also the main visual excitement for me; blond good looks and tough, pretty pout – 'scuse me but I *am* a girl!

The opening shots have the band at the airport and in the dressing room, all high spirits and silly faces into the camera. I like all the offstage nonsense – rock stars being rock stars as well as musicians.

This video whets the appetite for the live show; their performance cannot be faulted. I wish I'd been at the gig!

SARA SAIGON

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RŸCHE FOR THE SKY

Fancy a dose of 'total melodic noise' and some '*serious* guitar music'? Then the soon-come new album from QUEENSRŸCHE, 'Rage For Order', could be just what you're looking for. DEREK OLIVER talks to the Seattle sensations, finds out why they were disappointed with their debut LP 'The Warning' and wonders, "Where can you go once you've reached the limits of pure anarchy?"

QUEENSRŸCHE (from left): Scott Rockenfield, Eddie Jackson, Chris De Garmo, Geoff Tate, Michael Wilton

Pic Ross Halfin

THE QUESTION on these lips is: where are Queensrÿche?

Guitarist Chris De Garmo, seated in the Los Angeles *Franklin Plaza Hotel* (strangely occupied by several members of funk band Tavares), ruffles his designer leathers, flicks his straggly fringe and shrugs. . .

"It's been very intense, that's all. We went back to Scott's (Rockenfield, drummer and *dandy*) basement in Seattle and spent a long time getting things right. We didn't rush or allow ourselves to be rushed for a change."

Too much too soon? The phenomenal, and in some ways unprecedented, success of Queensrÿche has come as quite a shock to the heartstrings of Heavy Metal. A swaggering entrance into the shark's teeth of a world in which experience and dues paying is more often than not compulsory. And yet, whilst Queensrÿche have scored so effectively on a commercial level, they have in many respects still to deliver the goods to an artistically convincing degree.

Despite the acclaim, critical awards and chart-crunching brought about by their debut LP, 'The Warning', there exists, if you persist for long enough, a sense of disappointment. Not with the material, I might point out, nor indeed the musicianship (although further into our conversation Chris hints that they suffered from a mild form of 'intimidation' during its recording). But things went amiss, decisions somehow came about a little too quickly and, as a direct result of what can only be termed bewilderment, they now express a desire to not only follow it up with a brilliant new album but also to re-release their debut to their own specifications at some later date!

All this leaves me more than slightly bemused, having been under the impression for some time that they were more than happy with that album.

A contemplative finger traces a line across Queensrÿche's history and boy, oh boy, look what it reveals. Cranking up the volume on their self-financed debut EP (featuring a total of four tracks, two of them the best they've ever penned, *ie.* 'Queen Of The Reich' and 'The Lady Wore Black'), it's immediately understandable why they feel so low; rushing adrenalin bursts of feverishly fast guitars, striving vocals, exploding drums . . . total melodic noise that puts to shame anything on the band's poorly produced debut album.

James Guthrie, producer of 'The Warning', is to my mind's eye the guilty party. But Chris, at first, refutes my suggestion that he was the wrong choice. . .

"WE FELT very satisfied with the songs," he says guardedly, both arms folded. "But we ran into a situation towards the end of recording where we realised on reflection that we hadn't done as much justice to the concept as we really ought to have done."

After a moment's pause, Chris leans back and lets out a deep sigh. This is where we get to the crux of the problem.

"Look, there wasn't as much communication between everyone in the studio as there should, and could, have been. We spent too much time debating and attending to the finer points, getting very involved with the intricate details that concern musicians, and as a result we lost sight of the overall purpose. James started out with the same grandiose ideas that we had, but it didn't turn out to be so concise towards the *finale*. The mix suffered for it.

"There were other factors as well," continues Chris, unloading more of the blame. "Internal label politics (at *EMI America*) forced the issue by not allowing us to complete the tremendous ideas we'd started out with. We simply ran out of time."

Using James Guthrie always struck me as a strange choice; why didn't the band go for a *proven* Heavy Metal producer, such as Tom Allom or Martin Birch?

"In a sense, I don't think you can say we're a *standard* Heavy Metal band insofar as our ideas and influences extend beyond the normal scope. We selected James Guthrie primarily on the basis of his work with Pink Floyd ('The Wall') in the belief that he would help us achieve that extra dimension we were reaching towards.

"As it turned out, however, his creativity wasn't really in line with ours and some aspects of our style suffered; in the end the guitars were practically non-existent! And Val Garay, who undertook the final mix, had never worked with a hard rock band in his life . . . that was probably our *biggest* mistake."

Despite all this, Queensrÿche remain a melting pot of influences and musical mutations; indeed, listening to their music can be rather like having the weirder, more colourful corners of your record collection fly past, reshaped and realigned. There's the dignified high squeal of Geoff Tate's vocals that could be Rob Halford or Glenn Hughes, guitar and bass like early Queen or Blue Öyster Cult and pounding beats ranging from Black Sabbath to Iron Maiden.

Live, this magnificently drilled band provide an enveloping maze of sound: roasted twin lead guitars explode and cry, harmony vocals feed the fire and drums

KONTINUEZ PAGE 21

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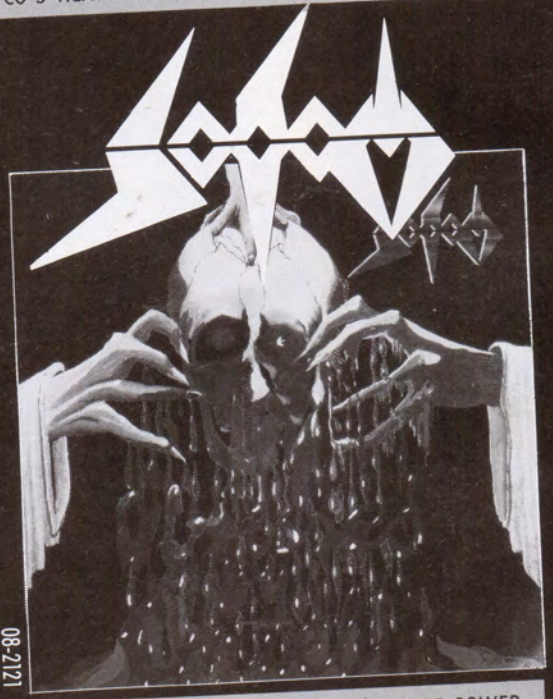

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QUEENSRŸCHE

FROM PAGE 19

blast like a sudden techno-rock sunburst filling the silences with loveable malice. The effect is transfixing even without the stage settings and special effects; with them the experience approaches the realms of *nirvana*.

Indeed, another matter for discussion is Queensrÿche's grandiose imagery and their wish to market the vinyl experience on stage with an extensive and elaborate stage-setting. Theirs is music not only to dream about but also to witness in the flesh; at the support level they currently occupy this is, for all practical purposes, not possible, but even physical restrictions haven't halted them in their rise to the headlining spot where they can present a full stage show to knock the competition into the aisle.

WORKING INTENTLY on their new LP, the boys have made a concerted effort to obtain a sound not too far removed from that classic EP, the only difference being the technical superiority afforded by expensive studios. Half of the album (that's the bass and drums) was recorded *via* a mobile studio hooked up to a vacant warehouse in Seattle, the rest being done at *Mushroom Studios* in Vancouver, Canada, with mixing undertaken at *Yamaha Studios*, Los Angeles. A grand total of two-and-a-half months hard work, not including the writing/rehearsals/pre-production time spent in Scott Rockenfield's basement.

So, with James Guthrie proving an ill-fated choice they've settled this time for rising super-producer Neil Kernon (he's handled the mix too), a man who has enhanced the complex structure of Queensrÿche's songs; the rushing adrenalin bursts of feverishly fast guitars, the striving vocals, the exploding drums, it's all here, creating a sound that can only be described in two possible ways: 'total melodic noise' or 'controlled chaos'.

What a nice fellow he must be!

"Neil has been fantastic," enthuses Chris in a more comfortable frame of mind. "He's very in-tune with what we want to sound like. He didn't approach this record by trying to change our direction. We've recorded some quite radically different songs and rather than trying to make them more accessible he has, in an extraordinary way, completely maximised their unconventional nature!"

So is the style of the new LP (titled 'Rage For Order') different from what we might expect?

"No, I wouldn't say it's that different . . . maybe it's more condensed than the last one. There's still the grandiose themes and the lengthy structures, but now with a real intense edge to it all. I suppose you could say it's a continuation of the less commercial side of our nature; it goes some way to combining the power of the EP and the complex structures featured on certain tracks on 'The Warning'. There's stuff going on all the time, all over the mix. It's definitely an LP that you won't be able to take in after just one play."

From what you've told me, would I be right to suggest there was an air of panic to get this album sounding the way you originally envisaged Queensrÿche would sound?

"Yeah, I'd say that's a good way to describe it. As I said, we recognised our mistakes with 'The Warning', and this one goes a long way to rectify that situation. Luckily, our record company has allowed us to go ahead at our own speed and in our own style; there's been no negative feedback whatsoever and that's gratifying considering the chaotic nature of some of the tracks."

Having been privy to a playback of several numbers, I can happily report that the most noticeable improvement lies in the loudness of the guitars: a frenzied assault on the senses (and strings), every chord a power chord and every beat sufficient to set the walls a-tumblin'. Full marks, but it would appear to me that the main danger inherent in Queensrÿche's inspired use of fast, fast guitars is that the sound you produce might ultimately be limiting – where can you go once you've reached the limits of pure anarchy?

"Chaos and anarchy? I prefer to think that there's a depth to our music that previously didn't exist; or perhaps it's something we lost by turning a potential rampage into something with a definite direction. There's a timeless air to the new tracks; it helps to focus your attention rather than allow you to drift from song to song, mood to mood. . .

"Every track is strong, there's no obvious highpoints as with our last LP. Some are more chaotic than others, like *'Neue Regel'*, and some are extremely intense like 'Walk In The Shadows' and 'Surgical Strike', which is an utter blowout. Yet there's still a lot of variety. It's *serious* guitar music."

KONTINUEZ PAGE 23

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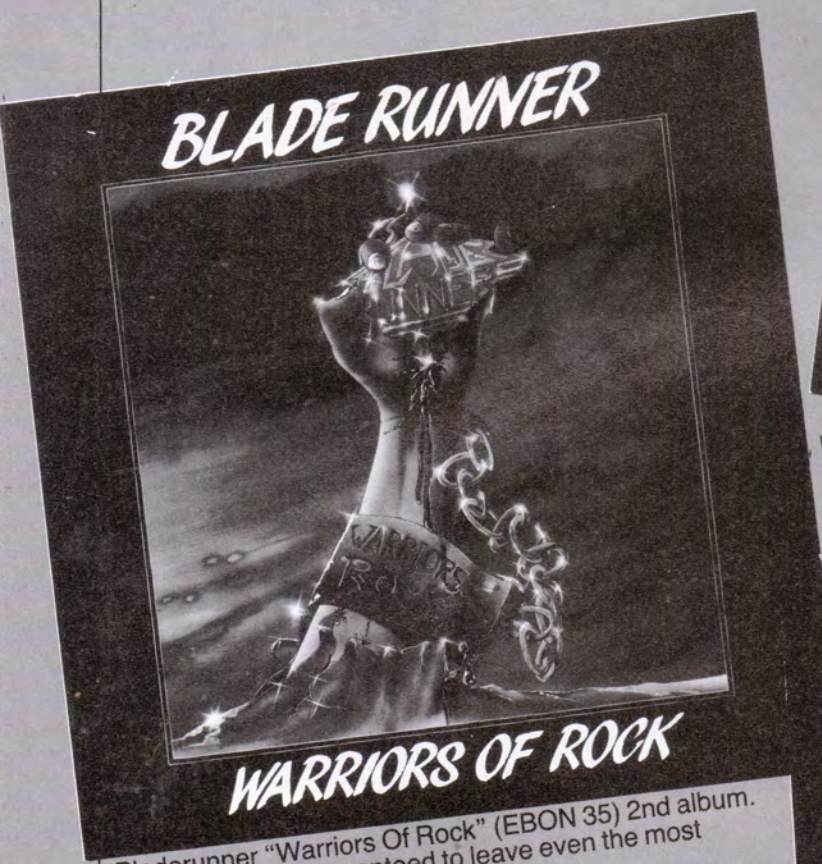

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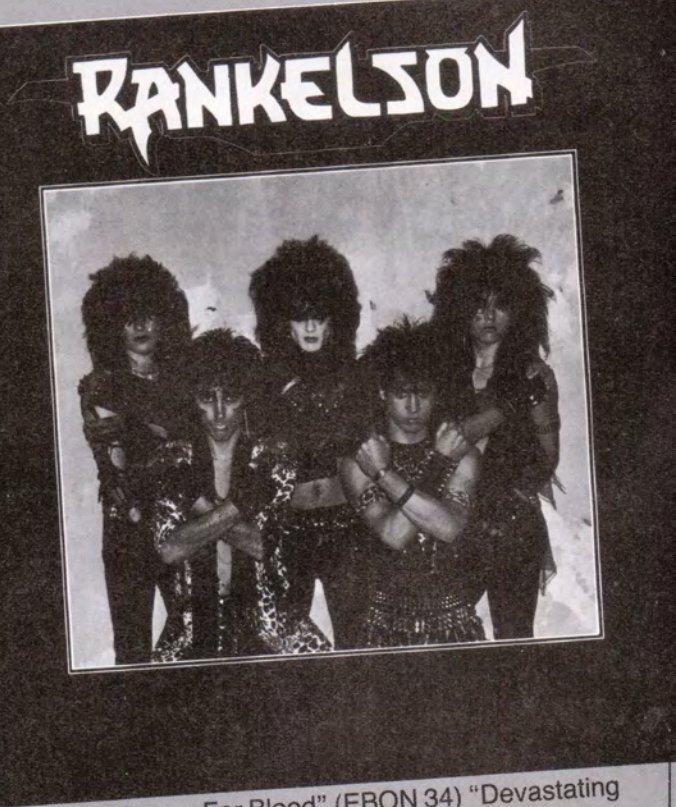

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RÝCHE

FROM PAGE 21

THIS I like because what Queensrÿche are saying, in not so many words, is that they don't, like so many other 'imposter' Heavy Metal outfits, suffer from tunnel vision. A good song is a good song, so why not develop it to the max?

And in amongst all this perfumed butchery sits vocalist Geoff Tate. His voice is regarded as essential to the Queensrÿche cacophony, an instrument that adds a touch of humanity to the Heavy Metal machinery.

It's no cop-out to say that Queensrÿche are purveyors of serious lyrics; how's Geoff handling things this time around?

"He's altered his style very slightly; he's become much more diverse and is no longer doing things just for the sake of doing them.

"I think he's learnt how to sing for the *song* and not simply as a frontman.

"The lyrics on this LP are definitely stronger and more mature than those we've written before. There's some obvious departures from our normal subject matter, like a couple of cuts based on human relationships which aren't in any way maudlin as you might expect – in fact, they contain a twisted edge.

"We've covered more ground this time, each song is different and Geoff has optimised his vocal range to cope.

"Violence, madness, emotion, if it calls for it then he's gone all out to achieve the best performance possible."

The best interviews usually wind up with one standard question, so here's mine . . . Are you going on tour?

"Very definitely. We'll be touring for something like eight or nine months.

"This band thrives on the prospect of longevity and playing live helps to maximise our following.

"We have some pretty grandiose plans for the future and in order to accomplish them we've got to be in a position to headline. All the pieces are gradually coming together."

And that, in a nutshell, is where Queensrÿche are. Young, proud and striving – continually pushing at the boundaries of their ability, continually thriving on the variety of their turbulent sound.

You can find out what I'm on about come July 14 when 'Rage For Order' hits the streets, preceded by a single.

Oh, and here's a tip: turn up the stereo to full volume until you can't make out anything except a constant wail of high-pitched guitars . . . WI-L-L-L-LD!

CHRIS DE GARMO: "We have some pretty grandiose plans for the future . . ."

Pic Ross Halfin

IT BITES

CALLING ALL THE HEROES

7" (VS 872) AND FULL LENGTH 12" (VS 872-12)

MARK PUTTERFORD goes myth-ing in action to sample some Heavy Metal *Moussaka* and *Ouzo* action from SAXON in Greece

'I've walked the streets of London and I've been to Tokyo, I've seen the Colosseum and I've crossed the Berlin Wall, I've heard the pipes of Scotland and seen the Alpine snow, I've crossed the Mississippi and touched the Alamo . . .' ***('This Town Knows How To Rock')***

THERE'S NO doubt about it, since Saxon first broke through the rock market back in . . . oh, you remember when, they've covered more ground worldwide than *Tarmac*.

From the backstreets of Barnsley to the freeways of 'Frisco, the highways of Hungary and the take-aways of Tokyo, Biff's Riffsmiths have motored on and on like some raving, rocket-juiced juggernaut, steaming into city-after-city with set-after-set of their own smartly stylised, fanatically-fuelled and patriotically-polished Metal.

A day off has been almost as rare as a duff gig, and it's no surprise that this relentless road-work is paying off handsomely for these Yorkshire yobbos; each album sells more than the last, each tour reaches more people than the last, and in every other aspect of this r'n'r game Saxon are still climbing an upward gradient like Chris Bonington with a firecracker up his jacksie.

At the beginning of September last year, I travelled to Manchester to meet up with the band at the outset of their UK tour, and saw them thunder through a s**t-hot set that had me recording in issue 103 that the boys were as good as – if not *better* than – ever.

Eight months later I'm in Athens, Greece, to meet up with Saxon once again. Incredibly, the band are STILL on that same world tour – in fact, they only finish the knackering jaunt this weekend with a show at a local soccer stadium – and I'm fully expecting to reach a similarly complimentary conclusion.

Already this year the band have done three months or so of Stateside touring, eight shows in Poland, seven in Hungary, five in southern Germany, two in

SAXON (from left): Paul Quinn, Steve Dawson, Biff Byford, Graham Oliver, Nigel Glockler

LIS NOW!

Pic Robert Ellis

Vienna and one in Zurich, but they're still buzzing like an orgy in a bee-hive, and the fact that they've never played in Greece before is only serving to fire them up even more.

WHEN SEASONED snapper Bob Ellis and I arrive in Athens, however, Saxon are taking a rare-but-welcome day off. Although it's well into the early hours of the morning before we finally head-butt our pillows in search of some mucho-needed shut-eye, a note at the hotel's reception sez we've got to be up at 7.30am in order to join the band on a cruise around several of the Greek islands. So after a measly 39 winks only, we're back 'n' bopping in reception, me, Bob and *EMI* PR Brian Munns, re-acquainting ourselves with the Saxon *entourage*.

Biff is lounging around despatching wise-guy quips with his quick, caustic wit, bass-boy Steve Dawson is casually showing off his disgustingly healthy Las Vegas tan to us milk bottle-coloured Brits, guitarists Graham Oliver and Paul Quinn are chatting with Paul's lovely Japanese wife, Masumi, and drummer Nigel Glockler is . . . still in bed! Despite this early start at the end of a mammoth global trek, all of them are in good shape, bright-eyed and bushy-tailed you might say, and looking forward to the day's trip with a typically tourist-like enthusiasm.

The sun comes up and the beers go down in Athens, as Nigel finally surfaces from his slumber and we just make the boat in time. Travelling around three of Greece's multitudinous islands, we chat, drink, laugh and generally piss around. As usual, Biff, Steve and Nigel are at the centre of the laughter, while Graham and Paul tend to be quieter and more retiring, staying put on the perimeter of any possible pandemonium. Maybe it's this balance of personalities which helps keep the Saxon army in line, I dunno. But whatever it is, it works a treat, for this band always seems to be so well-preserved, well-organised and well-together at all times – on and off stage.

On the last of the three islands we visit, Hydra, a young local exclaims, "Ah, SAXON!" and suddenly it hits me just how well-known the band are out here in the watery wilds of south-eastern Europe; they're on the front pages of the local newspapers, they're on posters all around town and it's beginning to seem like the Saxon show tomorrow night is the most exciting thing to hit Greece since Achilles strutted his stuff several million years ago.

Back on board the boat, Steve Dawson tells me a little more

KONTINUEZ OVER

ACROPOLIS NOW!

FROM PREVIOUZ PAGE

Pic Robert Ellis

SAXON ONSTAGE in Athens: Greeced lightning!

about how popular Saxon are becoming in Greece over a shandy or three.

"It's really taking off for us here," the bronzed bassist beams from beneath that Spaghetti Western 'tache. "Our last album, 'Innocence Is No Excuse', has sold around 18,000 copies in Greece, whereas the one before it, 'Crusader', only sold 9,000. So you can see why we just had to come over here and play."

"We're one of the first proper bands to play in Greece," Biff says later. "Why? I dunno, really. I suppose a lot of other big bands haven't really considered this country as a worthwhile market. But Heavy Metal is just starting in a big way here – it's all new to them – and so with bands like us leading the way, I reckon more people will start coming here to play in future."

THAT EVENING, after some hearty hotel nosebag, we're all reminded of the enthusiasm that this country's kids have for rock music now when the band and its hangers-on (*ie.* us) pay an autograph-signing visit to a local Athens nightclub . . . and get totally mobbed!

While 'Rock 'N' Roll Gypsy' and the rest blast from the club's skyscraper speakers, cameras flash, people push and shout, and the band disappear beneath a leathery landslide of bodies. Such is the stampede for signatures that order has to be called for by the desperate DJ, and soon Biff and gang clamber to the surface for a few gasps of air, before being sucked back into the heaving throng by an intimidating atmosphere of sheer excitement.

Home and dry at the hotel and checking to see that we still had all our limbs intact, we retire once more to the bar for some essential tracheal lubrication (natch), and I remark to Biff how the boisterous 'Bubbles' at the club looked as though they could've come from almost any rock 'n' roll country in the world with their denim 'n' leathers, studded wrist-bands, tour T-shirts and plethora of patches.

"Oh yeah, Heavy Metal kids dress the same no matter where you are," the singer remarks, "and when you're in that concert hall you could be in Manchester or Frankfurt or Warsaw or fookin' anywhere – there's really no difference. When we come to a country for the first time, we find that the kids tend to be a lot wilder – like in Poland recently it was fookin' *mania!* – but generally speaking Heavy Metal fans are universally alike. And that's great."

The next day, gig day, we wake at a more earthly hour for breakfast and feel better for it. While the road crew – a crazy collection of nutters that'd give the All Blacks rugby team a run for their money – set off for the gig to start construction work, the rest of us decide to visit the famous Acropolis, the ancient city's fortified summit, which isn't far from where we're staying.

In fact, you can see the Acropolis from our hotel window, and it's a magnificent sight, standing tall amidst the squalid, stacked apartments which spoil much of Athens' attraction nowadays. Indeed, it is this monstrous mixture of ugly urbanisation and rural beauty which characterises this city for the most part, for all round the mass of pale, square buildings, packed tightly together, scarred with balconies and grubby sun-shades, over-run with tiny jungles of domestic plants and sprouting forests of TV aerials, is a most impressive array of hills and mountains, loaded with lush green vegetation and looking down on us almost in dismay.

AS PLANNED, we trek up to the Acropolis that afternoon. We spend several hours strolling around the ancient monument in the baking sun, and then leave for the soccer stadium which is to house the Saxon gig tonight. When we arrive there, we're greeted by hundreds of kids who're waiting outside, cheering us as if we're bringing them back the European Cup. As we dash from the bus to the arena itself, they form a line either side of us and clap us all the way to the dressing room; and I must say it was a pretty strange experience for a mere mortal like me!

An hour or so later, however, disaster hits the whole operation, as the sky turns a disgusting shade of dark grey and it begins to rain cats 'n' dogs . . . and any other animal you'd care to mention! As it rarely rains in Greece (or so we're told), no precaution has been made to cover the stage with a canopy, and consequently it's decided that if the rain doesn't stop the show will have to be pulled.

Unfortunately, the rain just gets heavier and heavier as the evening wears on, and in turn the gig is cancelled. Something like 5,000 kids have to be turned away from the stadium, and understandably they're not too pleased at all. Back at the hotel, the band are disconsolate, too, and it doesn't do anything to ease the gloom when the FA Cup Final appears live on TV and we're all reminded that back home in Blighty the sun is bleedin' well out!

That evening, everyone mopes around the bar while desperate negotiations are held with the promoter regarding the possibility of re-arranging the gig for tomorrow night. At something like midnight news reaches us that, providing it doesn't rain again, the show WILL go on the following evening, and although the band (not to mention crew) were

looking forward to getting home to England for their first Sunday roast in ages, they're all quietly happy that they've got the opportunity to make up for today's disappointment.

TO EVERYONE'S relief, the following day is a cracker. The sun is up bright and early, the rain has all dried up and Brian, Bob and I set off for the gig with renewed confidence. When we get there, the kids are out in force again – even though promotion for the re-scheduled show was obviously limited – and inside the ground the band are preparing themselves safe in the knowledge that they *will* get a chance of playing tonight.

Graham and Nigel chat in the club's boardroom about the contents of a *Playboy* mag, Paul is nearby holding hands with Masumi (the two having being christened 'John And Yoko' by the rest of the band) and Biff and Steve are outside behind the stage playing 'frisbee' with a drum skin. As show-time approaches, I corner Biff and Graham in their dressing room and we chat about the world tour that ends tonight.

"It's been the best tour we've ever done!" Biff claims. "We've broken new ground on this one, because we've never been to places like Poland, Hungary and Greece before. Poland especially was tremendous; the organisation was great, the kids were great . . . and I really think more bands should go there."

You'd imagine Poland to be quite a depressing place, wouldn't you? Full of bullying soldiers and so on.

"Yeah, but it's nothing like that," Biff laughs. "In fact, at most gigs there were soldiers in the audience, throwing their hats up in the air an' everything! I wouldn't say there's more freedom for the people there now, but there *is* more give 'n' take, I think. We loved it."

Now you're breaking new ground like this all the time, what's it like to return home for yet another *UK tour?*

"Well, we've always liked touring Britain – it's good fun – but I'd be lying if I said it was the best place to tour, because it's not," Biff says honestly. "Other countries are into rock 'n' roll much more than Britain is, and obviously it's much more enjoyable touring those places.

"For example, when we were in Poland, we were on the radio all the time, we were on the government TV all the time . . . and it was like a big event for all the people there. But in Britain the only people who know you're touring are your loyal fans, because rock isn't something that gets a chance to reach everyone."

"That's down to the media though, isn't it?" Graham picks up the thread. "In Britain there's only *Kerrang!* left now that deals with HM – and yet I can remember a time when Metal was really happening at home. We did *'Top Of The Pops'* once with Ian Gillan, Graham Bonnet, Motörhead and all those kinds of people – and it was great! Now the situation has changed."

"In Britain there's only *Kerrang!* left now that deals with HM – and yet I can remember a time when Metal was really happening at home. We did *'Top Of The Pops'* once with Ian Gillan, Graham Bonnet and Motörhead . . . now the situation has changed" – GRAHAM OLIVER

"Yeah, even though we're still selling out the same venues now as we were then," adds Biff. "It's really sad to see how HM is treated in Britain now. For example, when Donington is on, you'll have it covered by *Kerrang!*, *Sounds* and *Melody Maker*. But in America when they have a big outdoor festival – like the Us festival – it'll be on every radio station and in every newspaper in every city in virtually every State. The media out there will be trying to pull everyone to the event, not just the HM fans."

"And yet in America, the kids think of Donington as the Woodstock of the Eighties!" Graham laughs.

"Yeah, the American rock fans believe Britain to be an island made out of denim 'n' leather!" Biff adds. "But I don't think the British kids give a fook about what's happening in America."

HOW ABOUT Saxon's popularity in America now?

"Well, we're big down the West Coast, through Texas and in various cities in the mid-West, like Chicago, Detroit and Cleveland," Biff explains, "and it's been that way since the 'Power And The Glory' album – we've neither gone down in poularity nor broke it mega since then. It's not until you have one song that gets blanket coverage – like Def Leppard did with 'Photograph' – that you start to break it really big, and your album sales go from 400,000 or 500,000 to, like, 3,000,000."

Are you looking to write a song that will get you that blanket coverage?

"No, not really," the singer denies, "that just comes down to luck. It's difficult to sit down and write a song that you think will be a big hit, so we don't worry about it; hopefully it'll just work out that way."

Despite this continuing success, you don't seem to have changed as people since I first met you about four years ago. Is there any secret to keeping yourselves together and firmly on the ground?

"Well, we don't take drugs, we're not in the business just to have a party, we're not in it to fook girls and there's nothing about us that's bigger than the band," Biff replies, "and so I think that having our priorities right like that has stood us in good stead. We're also getting better as a band and our sales are continually improving as well, so we must be doing something right!

"But we all come from working-class backgrounds – I used to work down a coal mine and Graham used to make washing machines – and we'll never forget that. We just realise how lucky we are to be doing what we've always wanted to do, and minor hassles like it pissing down on the day of an outdoors gig don't worry us."

Do you ever see your old mates when you go back home to Yorkshire?

"Oh yeah," Biff nods, "but it's difficult to get on with some of them, because they think you're a millionaire rock star now and all that s**t."

"I live two doors away from one of my best mates at school," Graham chips in, "so things like that keep you in touch with reality. I think AC/DC lost touch when they split up to live in the four corners of the world, but we've still got that rapport between us because we live in the same area." (Except Nigel, better known as Lenny The Lion, who lives in a Den in Brighton.)

"But to go back to your original question," Biff points out, "we're all together because we still love playing live. The money is needed, but the money is secondary. It's not that we don't like money, 'cos we do – along with sex and music it's one of the best things in the world! But it's just that you have to keep things in perspective, and our attitude towards the importance of our album, of our gig and of our tour hasn't changed."

Judging from the storming set I witness Saxon perform a mere matter of minutes later, Biff is absolutely right when he says the band's attitude hasn't changed; this could've easily been Saxon *circa* 1981! Around 7,000 fans turn up for tonight's gig (not bad considering, although had the show gone ahead last night, locals were predicting an attendance of between 10-12,000) and they were rewarded fittingly.

In the dressing room afterwards, I ask Biff about the Saxon show these days; it seems to be less of a big production now.

"Yeah, we're going to be cutting down on castles and those kinda things," he explains. "We're still gonna have lots and lots and lots of lights, but we're gonna stick with just the backline from now on, because we've found that our shows have been better on this tour without all the embellishments. As a frontman, I can put a lot more humour into everything without a big, serious production, and we've also been able to have a lot more spontaneity in our shows."

So we chat some more, sup some end-of-tour 'shampoo' and then head back to base camp for a night in the hotel's disco, where various sordid episodes featuring three English hookers and tour manager Steve Brown with a local transvestite are best not gone into. The next day we all troop off to the airport and, ultimately, the green and pleasant plains of Blighty. On our weary way, Biff tells me about Saxon's new album, which they hope to have out in September.

"We'll be recording it at *Wisseloord Studios* in Holland, but as yet we haven't chosen a producer and we're unsure about which direction to take it in; whether to take it along the lines of 'Power And The Glory' or continue along the lines of 'Innocence Is No Excuse'. . . . The best thing would probably be a mixture of both, but it all depends on how the songs turn out, really. I think it'll be harder than 'Innocence . . .', though."

DIDN'T YOU tell me that you're looking to get a single out during the Summer to precede the album?

"Yeah, we're hoping to have one out in August," Biff admits, "and we're toying with the idea of covering (Alice Cooper's) 'School's Out'. We've got it on various demos, but we decided not to put it on our last couple of albums. It's a great song, but we can't decide whether to do it our way or do it more like the original. Time will tell."

And time will tell if Saxon's marathon touring schedule will continue to steer them on an upward gradient. Consider this: when we arrived home from Greece, the band took three days off before going into *Rockfield Studios*, Wales, to prepare materal for their next album. Then they went to Holland on June 1 where they hope to have the album completed by the end of July; they'll spend August making videos "and that kinda thing" and will be back on the road by September – probably starting in Britain and going through Europe, across the US, Japan and (very possibly) Australia. All this mileage will carry Saxon well into '87, and then . . . it all starts again!

"Does this town know how to ROCK?!" Biff asks the crowd at every stopping point on Saxon's seemingly endless travels.

Silly question, really . . .

GTR have announced the following shows for September: Edinburgh Playhouse September 9, Newcastle-Upon-Tyne City Hall 10, Manchester Apollo 11, Birmingham Odeon 12, Hammersmith Odeon 14/15.

THE CULT will play a date at Brixton Academy on June 28 supported by **Zodiac Mindwarp & The Love Reaction**. Tickets are priced at £6/£5.

ELO have been added to the bill for **Rod Stewart**'s show at Wembley Stadium on July 5. This will be their first major concert in five years. There is also a strong possibility that Stewart will reform his old group the **Faces** for an *encore* appearance. This will feature drummer **Kenney Jones**, guitarist **Ron Wood**, keyboardsman **Ian McLagan** plus **Duran Duran**'s **John Taylor** guesting on bass.

OUTSIDE EDGE have confirmed the following dates for June: Harlesden The Mean Fiddler June 13, Dudley JB's 14, Newcastle-Upon-Tyne Riverside 15, Bristol Granary 18, Brighton Richmond Hotel 19, Wokingham Angie's 20, Bath Moles Club 21.

CRAAFT, a West German-based trio who are signed to the *Epic* label, play London Marquee Club on July 15/16.

FRANKIE MILLER plays the Half Moon in Putney on June 11. His band comprises **Phil Taylor** (drums), **Brian Robertson** (guitar) and **Chrissie Stewart** (bass). He also appears at Camden Dingwalls on July 18 as part of the *Capital Radio* Music Festival.

TOUCHED will be appearing at Oldham Snooker Club June 12, Cardiff Bogies 13, Tonypandy Naval Club 14, Melbourne Rock Club 20, Walthamstow Royal Standard 27.

DEMON play Nottingham Mardi Gras on June 12.

GENE LOVES JEZEBEL play dates at Norwich University of East Anglia June 10, Manchester Hacienda 11, Camden Electric Ballroom 12, Wolverhampton Scruples 15, Leeds Warehouse 16, Nottingham Rock City 17, Peterborough Tropicana 18, Cardiff New Ocean Club 20, Dublin McOnagies 24, Edinburgh Coasters 26, Glasgow Rooftops 27, Aberdeen The Venue 29, Newcastle-upon-Tyne Tiffanys 30.

FOUR HORSEMEN FOUR NIGHTS

***IRON MAIDEN** (above) have added the following dates to their UK tour itinerary: Manchester Apollo October 11, Bradford St. George's Hall 21, Birmingham Odeon November 1, Hammersmith Odeon 7/8. Support act for all the British dates will be **Lee Aaron**.*

THE MACC LADS have been forced to cancel their proposed show at Penzance Demelza's on June 24. This is due to the local council objecting to the nature of the band's performance.

MOURNBLADE play Walthamstow Royal Standard July 11 and Acton Park Festival 12.

KOOGA play Shepherds Bush The Wellington July 3, Walthamstow Royal Standard 4, Letchworth Plinston Hall 5 (with **Pallas** and **Wrathchild**).

JAVA play Harlesden Mean Fiddler on June 17.

DORIAN GRAY, from Leeds, play Deptford The Crypt on June 27.

CHASAR, who have recruited lead vocalist **Ian Tate**, play Glasgow The Venue June 12 and Glasgow La Costiera 13.

EXCALIBUR play Bradford St. George's Hall on July 4. This is a charity show.

HAZE will be appearing at Bradford Wheatsheaf June 19, Luton 244 Club 20, Kingston-Upon-Thames The Dolphin 21, Northampton Old Five Bells 22, West Bromwich Coach & Horses 23, Nottingham Mardi Gras 24, Southampton Joiners Arms 25, Brighton The Richmond Hotel 26, Wimbledon William Morris Club 27, Tonypandy Naval Club 28, Sheffield George IV 30, Leicester Princess Charlotte July 2, Finedon Mulso Arms 3, Kessingland Kings Head 4, Hastings Carlisle Hotel 5, East Ham Ruskin Arms 6, Wickham Victory Hall 7, Nottingham Mardi Gras 8, Yovilton Heron Club 10, Bugle Football Club 12, Norwich Festival House 25, Letchworth Youth Club 26, Peterborough Gladstone Arms 27.

SAREAN QUARTAR, who issue a 12" three-track EP titled **'Paris Need Not Be Warm'** through the *Contempo* label (with distribution by the *Cartel*) on June 20, play dates at Hastings The Crypt June 18, Brighton Old Vic July 30.

BRIAR will now play Nottingham Mardi Gras July 17 (originally scheduled for June 5) and Nottingham Golden Diamond July 19 (originally planned for June 7). They have also added dates at Port Talbot Raffles June 12 and Birmingham The Railway 22 to their itinerary.

MERCENARY, from Harrogate, play Leeds Adam & Eves Club on June 26.

PENDRAGON play Gravesend Red Lion June 20, Brighton Richmond Hotel 22, Cheltenham Town Hall 25, Nottingham Mardi Gras July 3.

CITIZEN CAIN play Bracknell South Hill Park Arts Centre June 13, Wimbledon South Hall College 27, Dover Louis Armstrong July 18.

EXPRESSIONS, a sextet from Yorkshire, will be appearing at Leeds Upstairs/Downstairs Night Club June 25, York Spotted Cow July 2.

SOUNDTRACKS

ALBUM AND CASSETTE

MUSIC FROM THE FILMS

'QUICKSILVER' AND

'LORCA AND THE OUTLAWS'

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NEWS

■ ***DOC HOLLIDAY*** *(above) issue their latest studio album,* ***'Danger Zone'****, through the* Metal Masters *label on June 27. Produced by guitarist/vocalist* **Bruce Brookshire***/engineered by* **Vic Lipscomb** *at* CMC Studios *it has the following track listing:*
Side One: ***'Danger Zone', 'Ready To Burn', 'Redneck Rock & Roll Band', 'Run To Me'*** *and* ***'Southern Girls'****.*
Side Two: ***'Automatic Girl', 'Tijuana Motel', 'Thunder & Lightning'/'Into The Night', 'All The Right Moves'*** *and* ***'Easy Goin' Up'****.*

■ **MOTÖRHEAD** HAVE changed the title of their forthcoming album from **'Ridin' With The Driver'** to **'Orgasmatron'**. The LP, produced by **Bill Laswell** with **Jason Cusaro** at *Master Rock Studios* in Kilburn with the mixing stage taking place at the *Powerstation* in New York, is set for release through the *GWR* label on July 14. The full track listing is:
Side One: **'Ain't My Crime', 'Deaf Forever'** (set to be put out as a single later this month), **'Claw'** and **'Orgasmatron'**.
Side Two: **'Built For Speed', 'Nothing Up My Sleeve', 'Dr. Rock', 'Ridin' With The Driver'** and **'Mean Machine'**.

■ **BIG COUNTRY** issue their latest single through the *Mercury* label on June 13. Available in seven inch/12" formats, the A-side features **'The Teacher'** (produced by **Robin Millar**/ mixed by **Walter Turbitt**) with **'Home Came The Angels'** (taken from the soundtrack of **'Restless Natives') on the flip.**.
The latter also contains Part 2 of the music from **'Restless Natives'**, the first part having been made available with the 'Look Away' single.

■ **INXS** HAVE just issued a new single through the *Mercury* label. Available in seven inch/12" formats, both feature **'Listen Like Thieves'** (taken from the album of the same title) on the A-side with **'Begotten'** on the flip. The latter also contains both an instrumental and a live rendition of 'Listen Like Thieves'. The first 10,000 copies of the 12" come with a free colour poster.
The Australian act have also added another date to their UK itinerary, this being at Kilburn The National Ballroom on July 10.

■ **THE RODS PROJECT** have just issued an album titled **'Hollywood'** through the *Zebra* label. Produced by **Carl Canedy** and **David 'Rock' Feinstein** in New York it has the following track listing:
Side One: **'Prisoner Of Love', 'Love Is Pain', 'Tokyo Rose', 'Make Your Move'** and **'Mississippi Queen'** (a cover of the **Mountain** song).
Side Two: **'Heat Of The Night', 'All American Boys', 'Don't Take It So Hard'** and **'Money'**.
The band's line-up is Canedy (drums), Feinstein (guitar), **Garry Bordonaro** (bass), **Rick Caudle** (lead vocals) and **Emma Zale** (keyboards).

■ **BOX OF FROGS** have just issued their second album on the *Epic* label. Titled **'Strange Land'**, it was produced by **Paul Samwell-Smith** and has the following track listing:
Side One: **'Get It While You Can', 'You Mix Me Up', 'Average'** (just put out as a single), **'House On Fire'** and **'Hanging From The Wreckage'**.
Side Two: **'Heart Full Of Soul'** (a cover of the **Yardbirds** song), **'Asylum', 'Strange Land', 'Trouble', 'I Keep Calling'** and **'20/20 Vision'**.
The LP features guest appearances from **Steve Hackett** of **GTR, Graham Gouldman (10cc), Ian Dury, Roger Chapman, Rory Gallagher** and **Graham Parker.**

■ THE SUICIDE TWINS, featuring **Cherry Bombz** guitarists **Andy McCoy** and **Nasty Superstar**, have just released their debut album on the *Lick* label. Titled **'Silver Missiles And Nightingales'** it was co-produced by McCoy and **Alan Scott** at *Redwood Studios* in London.

■ ANIMOTION ISSUE their second album, **'Strange Behaviour'**, through the *Mercury* label on June 13. It was produced by **Richie Zito** in Los Angeles.

■ *CHRYSALIS* HAVE now delayed the UK release of **'22B3'**, the debut album from American trio **Device** featuring **Holly Knight**. As yet, no new date has been scheduled. The LP, though, has just been put out in the US.

soundtrack of **'Restless Natives'**) on the flip.

■ *REVOLVER RECORDS* have just re-issued **Sammy Hagar**'s solo album **'Street Machine'**. Distribution is through *EMI*. The same label re-issue **Be-Bop Deluxe**'s album **'Sunburst Finish'** on June 23.

■ SCOTTISH ACT **RAF**, who put out two albums on the *A&M* label during the early Eighties, issue their latest studio LP, **'Restless Spirit'**, through the *Aura* label on July 18. It was co-produced by band mainman **David Valentine** and **Chris Harley** at *Castle Sound* in Edinburgh.

■ *REVOLVER RECORDS* issue the latest solo album from former **1994** lead vocalist **Karen Lawrence** on July 14. Titled **'Rip & Tear'**, it was produced by **Eddie Leonetti** in Los Angeles.

■ MILTON KEYNES act **Chain Reaction** have just released a cassette-only EP on their own *Utter Bastard* label. Copies can be obtained at a price of £2.50 (incl. p&p) from: **John Rigg, 126 Favell Drive, Furzton, Milton Keynes, MK4 1AJ.**

TOXIC

CHRISTOPHER MEINDL suffers a l killers and self-proclaimed

CALIFORNIA STATE University at Fullerton isn't exactly what you'd call a smouldering hotbed of Heavy Metal. Students here are more concerned with the libidinous antics of (former?) Wham! frontman George Michael than with such mundanities (to them) as who is the new singer in Black Sabbath.

Nevertheless, over 500 students are gathered here around an outdoor stage in epidermis-melting heat waiting for those pouting princes of Glam Metal, Poison, to play their set.

Did I say 'play'? I meant perform, arouse, offend, surprise, shock, amuse and, most of all, *entertain*.

This daytime performance, whilst lacking the band's usual flamboyant staging and lighting effects (not to mention missing the confetti, balloons and streamers faithfully supplied by the quartet's overly rambunctious road crew), was still outrageous, with Messrs. Bret Michaels (lead vocals, ass-wiggling and pouting), Bobby Dall (bass and multiple bracelets), Rikki Rocket (drums and exotic headgear) and C.C. DeVille (guitar and all-around fashion plate) camping it up with considerable aplomb.

Although Michaels' ribald, sexually explicit raps seemed to elicit more embarrassment than orgasmic delight from the assembled sorority girls, this being Poison's first foray behind the Orange Curtain (maybe I ought to explain this: Cal. State Fullerton is located in Orange County, the beleaguered southern little brother of hip, cosmopolitan Los Angeles. Orange County's conservatism, tainting everything from politics to sexuality to music, has resulted in a relative dearth of good, sweaty, grungy, longhaired HM acts, though that's all beginning to change), it was in every respect a successful show.

The boys ploughed through an exuberant set of singalong-shoutalong Glam Metal, exhibiting influences from Aerosmith and early Kiss through to those legendary stack-heeled stalwarts, America's underrated glam paragons Starz. The show was intended as a warm-up for the extended touring Poison expect to be doing to support their *Enigma* (home of Stryper)/*Capitol* LP, 'Look What The Cat Dragged In'.

Recorded in 12 frantic days by Ric Browde and Jim Faraci (who've worked with Ratt and Kix, among others) and mixed by that ubiquitous 'man with the golden touch' Michael Wagener (possibly the finest HM producer in the known world), the album captures what DeVille facetiously calls the band's "energy, youth and optimism" and promises to be a Five K explosion (on the *Kerrang!* scale) of melodic, Metallic stomp and grind.

Says DeVille: "It's a fun album. I swear".

Ensconced in a monstrous backstage dressing room (crowded with friendly fan-types the band had extended invitations to during the show), the lads eagerly held forth on everything from breakfast cereal to social diseases.

The band's recent singing to *Enigma* appears to be a match made in Heaven. Rocket jokingly explains the signing process: "Well, there were three members of the band who were actually with some of the secretaries at *Enigma* . . . no, *Enigma* had been interested in the band from the beginning, so things just sort of fell into place. It seemed like the label was growing at the same pace the band was."

HMM. LET'S SEE. I've established the locale, used some quotes and told you what they sound like. Oh yeah! Time for biographical information. Drummer Rocket and vocalist Michaels were headquartered in Harrisburg, Pennsylvania, playing in a band called Spectres. After recruiting aggressive guitarist-turned-bassist Dall and leering axe-slinger Matt 'Koko' Smith, the boys christened themselves Paris and gigged up and down the East Coast.

After six months of constant touring, they decided that the old 'Go West, Young Man' proverb also applied to budding lipstick killers, and with these prophetic words ringing in their ears and £30 in their pockets, they packed up their station wagon and headed for Hollywood in March of 1984.

Smith left the band a year later (a victim of those naggingly persistent 'musical differences' and the desire to 'pursue personal interests'), but his replacement, DeVille, was just the shot of adrenalin the fledgling band needed. DeVille, formerly of local rabid ravers Screaming Mimi (great name for a Metal band, eh?), supercharged the live shows with his frenetic lead work and glamour-boy stylings, and soon Poison were selling out local venues at an unprecedented clip.

They ended 1985 as the top drawing band in Southern California,

SHOCK

al dose of POISON, latest LA lipstick am-Slam Rock And Roll Kings'

and their competition didn't even come close. Michaels attributes the group's popularity to its ability to provide fans with a raucous, enjoyable release from the pressures and tedium of everyday existence.

"People know when they come to the show that they're not going to leave saying, 'God, I was bored off my ass'. They're going to say, 'My God, it made me forget about all the crap I just went through today or this week'. I think it's very important to do that."

Bassist Dall drolly adds, "We're like aspirin".

Poison's emphasis on entertainment is obvious, but it doesn't detract from the quality of their songwriting. Tunes from the 'LWTCDI' album such as 'Blame It On You', 'Talk Dirty To Me' and '#1 Bad Boy' feature catchy choruses with shouted backing vocals, memorable melody lines, tight, tough arrangements and the spontaneous enthusiasm that only a young band can convincingly muster.

The band's pretty-boy image has garnered them tremendous attention in local music circles (in addition to the affections of innumerable female HM'ers) but Rocket seems indifferent to the controversy surrounding their glamorous, almost androgynous image.

"We have a very strong image, but I think people need to realise that you don't need to look like Poison to like Poison," he says.

"Besides, we play for the whole family . . . Poison is a very family-orientated band," opines Michaels.

"Yeah, it's always Father's Day when Poison plays," DeVille adds.

ALTHOUGH THE band have climbed into the ranks of the majors rather quickly (Rocket: "We really didn't even think about how long it would take us. We were always just going, 'Let's do this, let's put on a big show'."), the candid DeVille has definite ideas about what has enabled them to achieve their present status: "The best part about Poison is that even though we can disagree about what goes on in the rehearsal room, when we leave we're still friends. That's the commitment to having a band, and that's the secret to almost every band that's successful," he says.

Rocket jovially dismisses the band's critics, who've snidely suggested that Poison is the ultimate example of the triumph of style over substance.

"Some people have complained about us not being the greatest musicians, but we come from the school of rock 'n' roll where it's not so important how technically you play. We come from that idol-making era, when bands like Kiss and Angel were presenting a spectacle. The world hasn't seen that kind of band since Van Halen," he says.

Michaels picks up the conversational ball: "We're a Glam-Slam Rock And Roll Band. What that means is the Glam is our image, the Slam is our attitude and the Rock And Roll is the music we play."

And despite the extremely high percentage of attractive and 'friendly' females at Poison's shows, Michaels plays down the 'pretty-boy' aspect of the band's appeal. "It's sunglasses and make-up, or we're four ugly boys," he muses.

The songs contained on 'LWTCDI' (a title inspired by the band's corpulent manager, Howie Hubberman, according to DeVille) lend themselves to an outrageous stage presentation. These guys have always prided themselves on their ability to give people their money's worth.

Michaels says: "I think within a couple of years we'll go down in the books, like 'The Guinness Book Of Records', as one of *the* most entertaining bands. We're never going to change the face of the world politically. We're not making a statement. Our only statement is: just have fun."

Rocket explains further: "It (the show) is pure entertainment. It's entertainment on a colossal scale, but I don't think the stage show will ever become more important than what we do onstage as four people. We're still the performers."

WITH THE release of 'LWTCDI', the band are excited about the prospect of doing a lengthy tour as Special Guests for a well-known act.

"We'd love to open for Kiss or Aerosmith," says Michaels.

As for the possibility of making the trek across the Atlantic to visit England, Michaels is hopeful. "We've never been over, and we're excited about it.

"We hope to be over by the end of Summer. We're trying to get something worked out with either Bernie Torme's band or the Cherry Bombz. It should be great!"

BRET MICHAELS

C.C. DEVILLE

FOR WHAT IT'S 'WORTH

MARC FERRARI has a KEEL-feel of the *Ibanez 'Allan Holdsworth' AH-10,* 'designed for the playing musician who wants quality rather than a "pose machine". . .'

IBANEZ 'ALLAN HOLDSWORTH' AH-10
RRP £399

WHEREAS A large number of musicians 'endorse' instruments – allowing manufacturers to use their name as a user of a particular guitar, or whatever, for advertising purposes – a few have gone a stage further and had a particular model named after them.

Back in the early days we had the *Gretsch 'Chet Atkins'* and, probably the best-known of all, the *Gibson 'Les Paul'*. Current models include a *Guild 'Brian May'* and a *Hamer 'Steve Stevens'*, and now *Ibanez* have produced the *'Allan Holdsworth'* model.

The 'naming' of a guitar often comes from a star name getting together with a manufacturer to specify various details such as pick-ups, neck shape, *etc* that he wants on the instrument – basically taking a hand in the design of the thing.

The most extreme example of this is probably the case of *Guild* and Brian May, where *Guild* produced a replica of the guitar which Brian *himself* built many moons ago.

What I'm getting at is that these 'named' guitars often represent aspects of a *guitarist's* idea of design and are therefore usually of some interest.

With Allan Holdsworth, *Ibanez* have teamed up with one of the best guitarists around, and from what little I know of the man I doubt *very* much indeed whether he'd put his

KILLERWATT

Pic Ross Halfin

name to something that wasn't worthy of his association.

'Every detail of this guitar is carefully specified by Allan Holdsworth,' state *Ibanez*. Did the collaboration bear some tasty fruit? Read on. . .

There's nothing much about the body shape to make it stand out from a whole load of other guitars – fairly 'traditional' is probably quite apt.

One aspect of the body that you *can't* see is what *Ibanez* call a *'sound chamber'* – a hollowed-out section beneath the scratch plate which goes from the neck joint to the bridge, and which it's claimed will *'add clarity and warmth to the sound'*. Whether it does or not remains to be seen (or, more accurately, *heard).*

The neck I found to be very nice indeed. It's a single piece of maple, topped with an ebony fingerboard, into which are mounted 22 frets. The ebony is superbly finished, the frets are relatively high and flattened, and there's an 'Allan Holdsworth' signed inlay at the 21st fret. The neck is quite thin and simply lovely to play – especially for those of us who don't have 'gorilla dimension' hands.

After messing around with all manner of 'sophisticated' bridge/trem systems it's nice to come across one which is simply designed yet does the job with some degree of finesse: individual saddles with adjustment for string height and intonation; string-threading from the back of the body; a rock-solid, slot-in arm; finishing in black. No frills, no need.

This 'Power rocker' tremolo is smooth, responsive and . . . well, probably what you might have expected to be used by a player like Holdsworth, whose exemplary trem technique *still* sets him apart from the crowd and has been imitated by some of the best.

There are no fine-tuners here, but I don't think they are necessary. The low-ratio machines allow accurate tuning and the guitar stays in tune *very* well. (The absence of a string-lock will be welcomed by anyone who has ever needed to change strings in a hurry.)

Electrics consist of a single (custom wound) twin-coil pick-up mounted close to the bridge, one volume and one tone control. The jack socket is edge-mounted and is stiff enough to make the horror of the jack falling out in mid-lick reasonably remote.

Whether or not the 'sound chamber' that I mentioned earlier plays much part I find difficult to say, but *Ibanez*'s claim of an *'exceptionally clear . . . warm sound'* does seem to be fair.

As I've said before on several occasions, when a guitar's sound is *good* that's all that really needs to be said about it. And this one is *very* good. The tone control gives a substantial range and has none of the annoying 'nothing happening in the middle' business. The volume control is similarly responsive at all points of rotation.

As far as overall performance goes there's nothing to complain about and lots of reasons to be enthusiastic. (Note how a good guitar can be reviewed in fewer words than a bad one.)

The construction and finishing are of a high standard and the paintwork on this particular model is deep, dark metallic green – metallic jobs not being the easiest finish to do well – and looks well classy.

If I had to sum up the *AH-10* I'd probably say that it's a no-nonsense, workmanlike guitar – perhaps a 'guitarist's guitar' – designed for the *playing* musician who wants quality rather than a 'pose machine'.

Colours available are 'Bergundy' and the 'Forest Green' of the one photographed opposite.

With a price tag of £399, which includes a plush-lined hard case (that itself is worth upwards of fifty quid), the *AH-10* is, in my opinion, very reasonably priced. I would recommend anyone thinking of spending that sort of money (or even quite a bit more) to consider this one very seriously.

(Enquiries: *Summerfield Ltd.* – Tel. *Gateshead (0632) 770431*

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SHORT

reviewed by SYLVIE SIMMONS

BEKI BONDAGE: 'Out Of The Darkness' (Communique)
The trouble with S&M is that it ties you down. But where was I? Oh yes, Beki, back and better than I've seen and heard her, with a great song, chugging beat, howling guitar and fine, fine vocals. The seven inch is on the backside, and there's two backsides on the cover (male, perfect specimens, sealed with a BB kiss). Not to be given the bum's rush.

HEART: 'Nothin' At All' (Capitol)
You've got the new look and the new-wave squiggles and the blow-waves and enough hairspray to kill the entire ozone layer of Seattle, but you've still got the *kill ingredient*: Ann Wilson's voice, paint-stripper on the walls of Heaven! This song – from their mega-big Number-One-In-America album – sounds like Heavy Bangles, all aaaaaaaahh backing vocals and instant-grab. As immaculate as Howie's haircut.

OUGHT TO BE WHIPPED AND TIED DEPARTMENT . . .

SIGUE SIGUE SPUTNIK: '21st Century Boy' (EMI)
Wrathchild have got better haircuts. Kenny Everett on speed sending up glitter-rock would do a better job. You need a science degree to open the packaging. Nice rhyming 'UFO' with 'Embryo', though, and the guitar solo's worthy. *EMI* supposedly paid *four million* dollars for this bunch; you, however, are smarter than a record company and will save your money for the Hear 'n Aid album.

STAND BY YOUR GRAN DEPARTMENT . . .

THE ROLLING STONES: 'One Hit (To The Body)' (Rolling Stones Records/CBS)
The Oldies don't fare too well this time, I'm afraid. The Stones come a close second to Beki with their single sleeve for the Naked Male Bum Of The Month award, only this is, *naturellement*, ART. Mick and the boys are indisputably Old Masters themselves, but this isn't exceptional Stones material and works better as an album track.

HAWKWIND: 'Silver Machine' (Samurai Records)
What a bloody racket! Check to see if the needle's gone, check to see if the speakers have blown. Nope. It's just a horrible noise. Sounds like a dentist's drill recorded on a *Walkman*. And to think how great it once was . . .

ROD STEWART: 'Love Touch' (warner Brothers)
'I wanna give you my love touch'? Puh-leeease!!! He's been *ruined* since he broke with Britt! Another dance-beaty thing from a man whose brilliant vocals are best growled onto boozy blues or raunchy rock or anything but dance-beaty things with trite, made-for-American-radio choruses. The only glimmer of hope on the cloudy horizon is the nice murmuring singing on the Don Henley/'Boys Of Summer' bit in the verse, but then it changes to – aagh, that chorus again . . .!

MANFRED MANN'S EARTH BAND: 'Going Underground' (10 Records)
A Paul Weller song. Completely tedious.

ROGER DALTREY: 'The Pride You Hide' (10 Records)
One of the gentler tracks from ol' blue eyes' finest solo album – big, emotional, old-fashioned stuff, well-sung and well-guitared (by Russ Ballard), with a noble live 'Don't Talk To Strangers' on the B-side of the 12-inch.

THIS SORT OF STUFF SHOULDN'T BE IN THE *KERRANG!* DEPARTMENT . . .

PRINCE: 'Mountains' (Warner Brothers)
Oh that wily Prince! He just *knows* he shouldn't be in *Kerrang!*, so what does he do? Goes out and borrows Freddie Mercury's *bolero* jacket for the sleeve photo, that's what, and here he is. Makes a change from borrowing Stevie Wonder's horn breaks, I guess. Fab song, slinks along. If they had a chain of American restaurants in India, Prince would be the flock wallpaper.

IT BITES: 'Calling All The Heroes' (Virgin)
It Bites? It does, and leaves picturesque teethmarks all over my ears. A whole bleeding musical Royal Family: Prince meets Queen with a bit of King thrown in for luck. Where are those darn corgis when you need them . . .?

THIS SORT OF STUFF SHOULDN'T BE IN *KERRANG!* BUT THE PUTTERFORD/OLIVER/JOHNSON SISTERS WILL PROBABLY PUT IT IN ANYWAY DEPARTMENT . . .

DEL LORDS: 'Soldier's Home' (EMI)
Nice sentiment, shame about the song. I expected better from an ex-Dictator.

THE UNFORGIVEN: 'I Hear The Call' (Elektra)
More soldier stuff, this time from a limpwristed marching band that Bishop Bonutto praised to the heavens, poor man. Sincere, intense, hands-on-heart harmonies, second-rate Alarm stance. Sergio Leone and Adam Ant tributes. Hate it.

THE RAGE: 'Looking For You' (Diamond Record Corporation)
Not exactly raging, more bopping – one of those records they used to put out on labels like *Bomp* and *Stiff*. The Ramones before the voice broke. Dated but pleasant.

WHICH LEAVES . . .

ANTHRAX: 'Madhouse' (Island)
A letter in *Kerrang!* the other week put Anthrax in the same league as Metallica, Exodus and Celtic Frost. Judging by this effort, that poor misguided reader needs a hearing aid! Not bad, but a bit strait-jacketed. It almost reaches levels of ultimate lunatic grungedom at times, but keeps copping out. It doesn't count when you're banging your head *against a padded wall*. And the B-side version of 'God Save The Queen'? The Pistols eat them for breakfast!

SULTAN: 'Rebel Fire' (Zildjian Records)
I nearly fell over when the scream roared out of the speakers! They bring them up right in Geneva, obviously – all that clean-pavement and national-service-discipline stuff. Promising, but they need a producer and a better single.

THE SCREAMING BLUE MESSIAHS: 'Smash The Market Place' (Warner Brothers)
I prefer the psychotic and tumultuous B-side, all grunting vocals and dirty guitar. But the A-side's ideologically sound, the beat is tough and I like the rattlesnake intro.

THE RED BEARDS FROM TEXAS : 'I Saw Her Standing There' (Receiver Records)
Again I prefer the B-side, 'Poker With The Boys', ZZ-sleazy with fine Fogerty-ed vocals. The Beatles cover is cheerful and boozy, I suppose.

LOVE & ROCKETS: 'Kundalini Express' (Beggars Banquet)
The Bauhaus refugees that I raved about in my last *Short Kutz* effort honour my rare appearance on this page with another chunk of brilliance – greasy guitar, woo-woo train noises, and a sound that's a mix of everything like some exotic curry that's hard to pin/keep down. Plus, there's a fab Syd Barret cover on the other side.

TWELFTH NIGHT: 'Shame' (Virgin)
What can you say about a single that starts with Kate Bush having an orgasm and goes on to sound like David Bowie's 'Fame' put through a sausage-making machine?!

MOTORHEAD: 'Deaf Forever' (GWR Records)
Off their new 'Orgasmatron' album, due in July, with the Hear 'n Aid album track 'On The Road' live on the B-side. Not as instant as some of their songs, but well-growled, and like all Motörhead numbers it makes your entrails curl.

EMERSON LAKE & POWELL: 'Touch & Go' (Polydor)
A polite orchestral orgy – a bit of pomp (an even smaller bit of Greg Lake . . .) and a lot of commerciality; not exactly singalongaLake but the nearest they've got, and the *second song this* Short Kutz *to mention UFO!* Mogg and the boys don't deserve such accolades! *Side Two*'s even better: 'Learning To Fly', a fine figure of a fanfare, and 'The Locomotion' – an instrumental cover of the old pop standard – a magnificent Emerson showcase if ever I've heard one.

THE UNFORGIVEN: good, bad or just plain ugly?

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SAXON/SPITFIRE
Apollo Stadium, Athens

ALTHOUGH IT'S hardly surprising that Saxon have created such a tidal wave of interest on this, their first concert-playing visit to Greece, it *is* gratifying to se so many fans turning up for tonight's show, because 24 hours earlier the original gig had had to be cancelled due to a freak afternoon of torrential rain (for further details see feature in this ish).

Under a thankfully clear sky, support band Spitfire, a group of enthusiastic if not inspirational local lads, took their place under the stars. Considering they were cursed with a terrible PA sound, and considering that their guitarist was inaudible for three songs (they only did four) and their singer *couldn't*, the band went down remarkably well with the apparently rock-starved crowd. Spitfire weren't exactly in the same class as the headliners (understatement of the decade!), but they tried hard and should be given credit for that.

After cheers, chants and firecrackers, Saxon finally leapt onto the boards amidst swirling clouds of smoke, launching into 'Power And The Glory'. *Mass hysteria.* In the moments that followed Biff's opening declaration that, *'I'm a soldier of fortune, I'm trained and I'm ready to kill!'*, the 'Bubble 'N' Squeaks' went bonkers . . . and kept going bonkers throughout the set! Rarely have I seen a crowd sustain such a pitch of excitement for so long.

'Back On The Streets' came breathing down the neck of 'Power And The Glory' and had irrepressible bassist Steve Dawson bellowing out all sorts of hideous noises from a trumpet he'd picked up in Poland earlier in the tour, while 'Dallas 1pm' and 'Devil Rides Out' saw the band in more serious Metallic mood. Either side of the stage guitar-twins Graham Oliver and Paul Quinn locked together in a telepathic six-string duel and between them Dawson bounced around like the stage was a trampoline, thundering out a wicked bass line that threatened to trigger another earthquake.

'Broken Heroes' – possibly the most emotive song Saxon have ever recorded – was next, and then 'This Town Knows How To Rock' saw drummer Nigel Glockler whip through a staggering solo with rare speed, feel, touch and general expertise.

As a cool breeze wafted across the stage, Nigel climaxed his solo with sticks ablaze and the rest of the band returned from behind the stacks for 'Crusader'.

Although the 'Crusader' album wasn't as well-received as it might have been in Blighty, it's been a sure-fire winner elsewhere in Europe, and the kids here in Athens greeted the tracks from it like they were their favourites.

One of *my* all-time Saxon favourites, 'Princess Of The Night', was next on the agenda, and it was time for Graham Oliver to hog the spotlight for a few minutes. After his cataclysmic solo-spot, the band jumped back onstage once more and dived headlong into 'Run For Your Life', standing in a line at the lip of the stage beneath the flashing frenzy of the lights and really drenching the Greeks with their uniquely British HM thunder.

As a rampant run-in, Biff led his boys through dynamite versions of 'Just Let Me Rock' and 'Wheels Of Steel' and then, after the inevitable spectacle of the lighted-match routine which foreign audiences perform to show their delight at gigs, Saxon appeared once more to power through 'Rockin' Again' and a 'Heavy Metal Thunder'/'Stand Up And Be Counted'/'Taking Your Chances'/'Warrior' medley.

As firecrackers lit up the sky around the stadium, the band ended the show with Graham Oliver firing a fountain of sparks from his machine head then trooped off triumphantly into the dressing room for a celebration slug of champagne.

MARK PUTTERFORD

MORE REVIEWZ PAGE 39

MOB RUES

BLACK SABBATH
Odeon, Birmingham

MMM, HEARD it on a radio ad on the day of the gig: *'Birmingham's favourite Heavy Metal sons'* or some such guff! So this is the big event, huh? The main attraction? The big cheese? Well, of course we all know that it isn't anything like that at all! This ain't Black Sabbath, this ain't Black Sabbath, no way! No matter what the radio says, no matter what the 'Seventh Star' album cover tells you, no matter what songs the five-piece play, this ain't Black Sabbath! And the little boys understand.

The little boys understand that this is Tony Iommi trying to take his adult cherub for one last lingering look at the world's concerts halls before burying its corpse once and for all. Tony Iommi wants to make the last few quid available out of the name of Sabbath!

Trouble is there are a lot of people out there dying to spoil the party. They've done it nicely enough in the States, where the Sabs have cut short a major tour owing to poor ticket sales (no matter what they might say) and they're having a go here in Blighty too. Empty seats at the *Odeon*, Tone's home town? Sacrilege, some might say, but no more so in my eyes than dragging this once proud name through the mime.

There are a lot of people here tonight acting out a mime, desperately wanting to be part of the legend, perhaps knowing that this just isn't it. What we are witnessing tonight is nothing more than a skilled set of musos trying to be something they're not. This is not special.

And I reckon it could have been something special, had Glenn Hughes not got too much 'crap' in his nostrils to take the edge of his larynx. As it is, unknown hairy person Ray Gillen is out there hitting the notes. And hit 'em he does, but he hits 'em just as you'd expect anyone weaned on Sabs and Purple to do it – without too much feeling! His voice is on the high-pitched side of Dio, and thoroughly competent he proves himself to be on 'Neon Kights', 'Heaven & Hell' (Heaven's the song, Hell's the drum solo inbetween) and 'Children Of The Sea'. But like I said, it ain't special!

Sabs tonight could have been any US covers band were it not for the moustachio'd man on the right doing the grinding. And let's face it, Iommi has never been one of the world's most rivetting stage personalities. The odd devil's horn finger flick ain't really much to write home about and standing amidst the most ridiculous stage set I've seen in a long while (a greenhouse and a massive cog?!) this is none too exciting.

Geoff Nichols is barely audible above the din of Iommi and bassist Dave 'The Beast' Spitz, but despite the lack of keyboard smudges, he *does* a gain full credit for out-doing Iommi with not one but *two* devil's horns at the same time! Nice one, Geoff.

And in case you're wondering about the oldies, well I never really loved 'em, but 'War Pigs' and 'Children Of The Grave' were apparently not *kosher* according to a nearby Sabbath expert. Still I did enjoy a bop during 'Paranoid' and the rest of the hall, for once, seemed to move in harmony.

Not exactly the triumphant homecoming Iommi had hoped for then, and despite the statement that "it's great to be home" I, for one, wasn't convinced that this wasn't just a bit of a 'porky'. I'd say it's time to do the solo thing (after all the 'Seventh Star' material wasn't at all bad and the band was passable) or at least settle down and marry Lita Ford! Just let the name of Sabbath die gracefully!

HOWARD JOHNSON

BLACK SABBATH

DAVE 'THE BEAST' SPITZ

RAY GILLEN

Pix Pete Cronin

TONY IOMMI

ANTHRAX

SCOTT 'NOT' IAN

ONSLAUGHT

Pix Pete Cronin

'BANGERS & MOSH

ANTHRAX/ONSLAUGHT
Hammersmith Palais, London

NEVER IN my born days have I witnessed such an irresponsible attitude from a person in such a responsible position as I did from the manager of the *Hammersmith Palais*. Thrash fans had started gathering outside the *Palais* in the early afternoon and, by 6.30 when I arrived, some 400 of them had amassed, all in a particularly vociferous and impatient mood, as they are wont to do on such an occasion.

The manager, in his ultimate wisdom, then decided to orchestrate his doormen (all six feet tall and built to last) into herding the fans to one side and pushing many, now irate, punters into the road. As the situation threatened to erupt into violence, he produced a megaphone – initially to try and control the crowd – and proceeded to call them all, and I quote, "a bunch of w**kers". Inflaming an already volatile situation in such a heavy-handed manner was hardly the most astute of moves and I, for one, was both surprised and relieved that open warfare didn't break out.

That unpleasant incident goes some way to explaining the strained atmosphere inside the gig and, in part, why Onslaught's welcome wasn't as fevered as their *Marquee* reaction a while back. Although, in truth, the appalling sound mix (neither band managed a soundcheck as an organisational cock-up meant that the stage wasn't ready in time) that obliterated both guitars for the first three numbers was probably the major culprit.

Even hampered by instrument failures, protracted silences and the sound problems, the Bristol quintet still showed their class with a set that, even with its rough edges, proved that they are still on that spiral of success – and getting better all the time.

However what they desperately need is a 30-odd date gruelling slog around the fleapits of the British Isles to get that cutting edge *razor* sharp. Stagecraft, unfortunately, can only be learned by experience – something that Onslaught still lack.

"Pleeze welcome from Noo Yawk City, the heaviest band in the world . . . Anthraax!" No kiddin'! So were they good? Is Dave Dickson small? Is Dave Lee Roth a total prat? Of course they were good – bloody excellent in fact! Heavier than the combined weight of Geoff Capes and Xavier Russell, more musically inseparable than Geoff Barton and his deaf aid and faster than Mark Putterford with Whiplash and Warfare on his heels.

The maniac punching riff of 'A.I.R.' pushed the start button and from then on it was slammin' all the way (I almost got my head taken off at one point by an over-enthusiastic slam-diver launching himself from the PA). 'Metal Thrashing Mad' from the 'Fistful Of Metal' opus kept the adrenalin flowing freely, twisting barbed-wire riffs around a tighter-than-Smallwood backbeat.

'Spreading The Disease', the mighty quintet's second album, was well represented. 'Madhouse', was exactly that; an insanely paced choon (and their new single to boot) so vivid that I could swear that some of the 'bangers were lolling about the dancefloor, a trail of saliva hanging from leering grins, the light long since departed from those sunken, rolling eyeballs, and arms lost in those natty white jackets that tie-up at the back . .

NOT that the band themselves were any less lunatic. Both guitarist Scott Ian and bassist Frank Bello took to wearing cute blue 'n' red futboll (© Ian St. John) shorts and dashing across the boards like twin Anguses on a bed of nails. The band hammered out 'Aftershock' and 'Soldiers Of Metal', took the bows, dodged the appreciative hail of plastic beer glasses (vocalist Joey Belladonna: "Hey, in America they're plastic – here they hurt!") and exited stage-right.

Now most bands would have difficulty following such an all-out show but for Anthrax it is more of a lull before the storm. 'God Save The Queen' rejuvenated more tired limbs than a hospital full of nurses while 'Gung Ho' (despite missing that studio drum sound) was greeted by the wholesale snapping of necks and cracking spines.

By the time that 'Armed And Dangerous' had reared its mug for the final encore, I had retired further to the back of the (very full, I'm glad to say) crowd, well impressed.

PAUL MILLER

LOVE AND ROCKETS
Marquee, London

APPARENTLY (ta, Dave), Love And Rockets are basically Bauhaus without Pete *'Maxell'* Murphy, he having left to team up with the (almost) equally narcissistic Mick Karn in Dali's Car. And like Bauhaus, Love And Rocket's best songs were also cover versions. The Temptations' 'Ball Of Confusion' may have been a bit of a wild card, but Syd Barrett's 'Lucifer Sam' seemed the most significant of several indications that the band have more than a passing interest in very early Pink Floyd.

Instrumentally, they relied on the simple device of an intense mix of super-distorted guitar, ultra-deep bass and rhythmic figures. With such a high level of distortion on the guitar it was often difficult to distinguish one chord from another – the desired effect being more of a swirling 'texture'. But the melodies and the lyrical delivery were very reminiscent of Syd Barrett.

On the several occasions when acoustic guitar was substituted for distorted ear-bashing the songs were much more listenable and less reliant on the vocals to provide them with some sort of 'shape'; a song *probably* called 'American Dream' and one other in particular – a powerful, trance-inducing number which sounded very like Bauhaus' 'Spy In The Cab' – were good enough to suggest that the band should lean more heavily in that direction and that cover-versions are an unnecessary inclusion.

PAUL HENDERSON

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***KK DOWNING** (left) of Judas Priest spots a Dave Murray lookalike at the door, whilst his axe companion Glenn Tipton contemplates selling off his jacket as a pair of curtains to Iron Maiden . . .*

***BALLS OF FIRE** (with freshly shaved drummer Peter Criss, late of Kiss, second from the left) try to look cool whilst they fathom out* **who the hell** *the guy on the extreme left really is!* **VFTB** *can inform them that it's . . . er . . . well, yeah . . . it's . . . y'know, that drummer from Judas Priest . . . whatsisname . . .*

***KING KOBBLERS** drummer Carmine Appice (right) tries to persuade Gary Glitter lookalike and Queensrÿche lead vocalist Geoff Tate to dye his hair blond and lose a few stone. Tate, in turn, suggests that Appice should get himself a rapid face-lift*

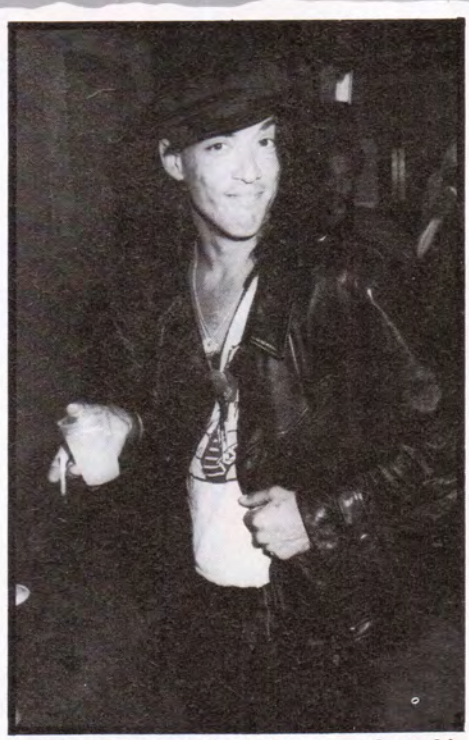
I'M YOUR TURBO LIGGER...

JUDAS PRIEST took time out from their ongoing US tour to party on down during mid-May in Los Angeles at an intriguingly-named place called *Ice*.

Needless to say, an assortment of reprobates from the rock 'n' roll world turned up to help the Priest *'pound the world like a battering ram'* and *'head out on the highway with nothing to lose at all'*.

Pictured here are some of those caught with *'red hot licks in the palm of their hands'* whilst *'living after midnight, rocking til the dawn'*.

***LITA FORD** shows what happens when you spend just a bit* **too long** *in the spin-dryer. The Haiwatha look could be why erstwhile* **fiancé** *Tony Iommi gave her the 'Indian' sign!*



***RATT'S STEPHEN** 'Felix' Pearcy adopts his 'mean 'n' moody' look as he tries to make his way to the nearest available loo . . .*

***JUDAS PRIEST'S** Rob Halford grins with cruel satisfaction as he realises that he's just trodden on the grovelling Pete Kronin . . .*

Pix Steve Granitz/LFI and Greg DeGuire/LFI

THE SELF AID tribute to Thin Lizzy: Bob Geldof, Scott Gorham and Gary Moore

SELF SATISFACTION

*THE **ROYAL Dublin Society** had never seen anything like it, neither, indeed, had any part of Dublin or Eire for the matter. 27 bands plus the special/secret/surprise guests collected to aid the unemployed of Eire. The idea, naturally enough, came from **Bob Geldof**, the organisation came courtesy of* RTE (Radio Telefis Eireann, *the Irish national TV station), but the inspiration, the drive and the magic were supplied by **U2**.*

The 30,000 people who paid £15 or more for a ticket to this 14-hour jamboree were in for a treat; layer-upon-layer of beautifully crafted and evocative Irish folk with an occasional, almost intrusive, sprinkling of rock.

*Events were well under way by the time I arrived hot from my **Cactus World News** interview (more of this, their performance and the uglier aspects of this afternoon in the up-coming CWN feature!) and I can hear the strains of **Chris Rea** drifting through the Dublin streets as I approach the stadium. This annoys me because I didn't know he was playing until too late. Rea's mother is Irish (hence his rather spurious inclusion on the bill) but since I've already covered him at length previously this isn't the catastrophe it might appear.*

***Paul Brady**, like Chris Rea, deserves far more space than he can be afforded here. Suffice to say that the man performs superbly. His is a gentle, romantic folk-rock that warrants a wider audience and, to his credit, Brady looks bent on achieving that. Whereas the **Boomtown Rats** (now 'Bob Geldof And The Boomtown Rats') already have a wider audience, now in savage decline. This may prove to be their final performance and Geldof is treated to a rapturous reception on his homecoming. His voice is in far better condition than it was at **Live Aid** but no-one much cares anymore. Geldof will go down in history as one of the greatest humanitarians the world has ever known – for him the pity of it is he'll never be remembered for what he wanted to be, a pop star.*

*I'd been told that afternoon: don't get into any arguments about politics or religion. So there I was at the bar arguing politics when **Rory Gallagher** hit the stage. So I missed the slob. These things are sent to try us. The bugger was I also missed **Elvis Costello** but I did learn a lot about the Irish music scene in the process. Every cloud* etc etc . . .

*Which only left old bore **Van Morrison** (quickly despatched) and U2, and of course the surprise guests, **Thin Lizzy**. Despite the fact that everyone in Fleet Street knew about the reunion, word hadn't seeped across the Irish sea. So to the RDS crowd it was a surprise, which was nice in itself, but the reality failed rather miserably to live up to the expectation. On paper a tribute to **Lynott** looked a fine idea and where better than on homeground? But this Thin Lizzy (**Gary Moore, Scott Gorham, Brian Downey** and **Darren Wharton**) was a corpse without a soul not helped by the fact that Moore, who cannot sing, took lead vocals on two of the numbers, 'Don't Believe A Word' and the ensemble-voiced 'Whiskey In The Jar'. Only Geldof gave the thing some dignity with his rendition of the 'Cowboy Song'. Another one bit the dust.*

*But we had U2. Oh, indeed, we had U2. Really, I've run out of superlatives to apply to this band. Only **Led Zeppelin** and the **Rolling Stones**, in my experience, have ever managed to create the electric atmosphere U2 generate.*

*It was U2 that provided the money to hire the Live Aid stage-sets, it was their crew that worked tirelessly to set the thing up, but even that seems insignificant compared to their performance. Throwing convention to the wind they kick off with **Eddie Cochran**'s 'C'mon Everybody' with the **Edge** reproducing Cochran's distinctive guitar style. Next up came their anthem against repression, 'Sunday, Bloody Sunday', an angry, bitter song that gives voice here to the concert's beneficiaries. They round off with 'Pride (In The Name Of Love)', another song that seems all too appropriate in its anger, but this one tempered with hope.*

*"They say we've got time for one more," announces **Bono** returning from the wings, though they could have played all night and still not sated their audience. So they perform 'Bad', dubbed by some the 'Stairway to Heaven' of the Eighties. And as usual Bono drifts into cover material, this time **Dylan**'s 'Maggie's Farm' (much to the obvious delight of the crowd. Maggie who?), **Elton John**'s 'Candle In The Wind', **Lennon**'s 'Cold Turkey' and finally **Lou Reed**'s 'Walk On The Wild Side' before slipping back into 'Bad'. And then, all too soon, it's over.*

During the course of the day £522,952 and 1,332 jobs were pledged. Like Bono said, every city has its good and its bad – this was Dublin showing its 'good'.

DAVE DICKSON

KWOTE OF the week from **Manfred Mann**: "The last person from *Kerrang!* to interview me was **Dave Dickson**. He was an odd character. He looked like a very pretty little boy in make-up and all that, but when he opened his mouth . . . well, it was like listening to **Norman Mailer**!" Needless to say, Attila The Glove Puppet is well chuffed . . .

KOMIK KORNER

"A DOCTOR goes up to a patient in hospital and says, 'I've got some *good* news and some *bad* news for you. The bad news is that we're gonna have to remove your entire left leg.'

The patient looks shocked but takes the news well and then asks, 'Well what's the good news, then?' 'Well,' says the doctor, 'you see that very attractive blonde nurse over by the door? I'm sleeping with her!' " – **Robin George**.

A HUGE *VFTB* welcome to our latest glamour gal, new sekretary **Karoline Gennaio**. She's just replaced **Gladys Issitt** and all of us wish her luck dealing the drunken lechers who make up most of this mag's present staff.

What with **'Hanging Judge' Wall**'s wandering hands, **'Krusher**'s kowbell bashing, **Doc Doom**'s incessant ravings, **'Slam Diver' Barton**'s ceaseless moshing, **Xave The Rave**'s Suvern scratching, **Del Boy**'s garden shed/water bottle obsessions *etc etc* we wonder if she knows *exactly* what she's let herself in for.

Still, it's too late now . . . haw! haw! haw!

DIO DRUMMER **Vinnie Appice** had some fun when he arrived in the UK recently. Obviously being a man of high intellect and discernment he apparently insisted that he had to have a radiation check before he would set foot on our hallowed turf. Something about a nuclear blowout in Russia affecting the atmosphere.

We at *VFTB* wonder if all Yanks are as gullible as he is, after all do *you* believe that Europe is now a radiation trap?

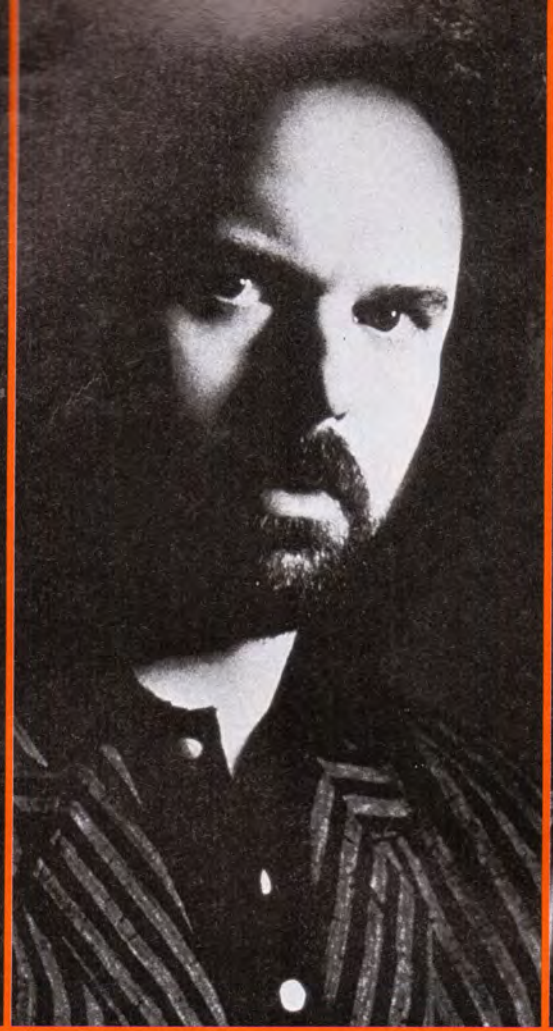
Mind you, it's lucky Appice didn't ask for a brain scan, that would've delayed his entry by hours, days, months . . . *years*, even!

VE HAVE ze ways . . . if only you'd let us in! **Accept** were recently banned from entering Hungary as part of their European tour.

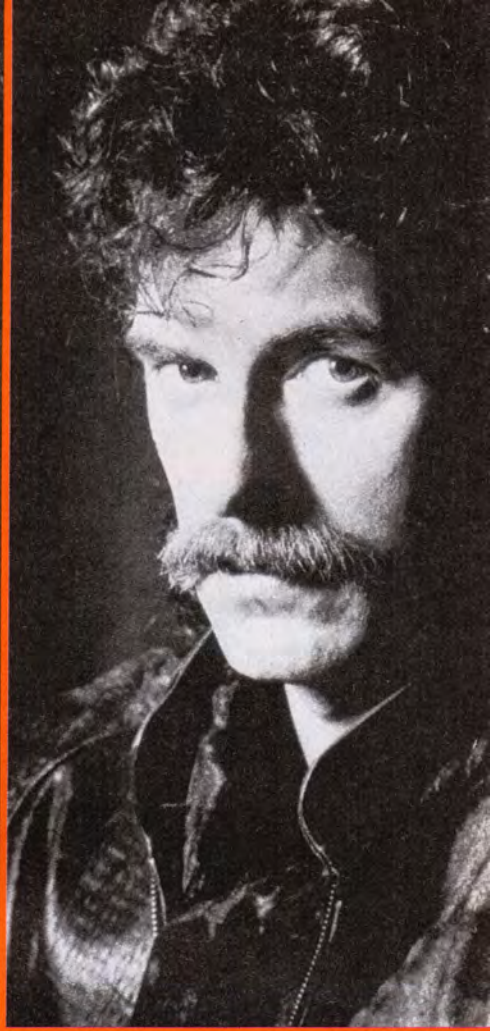
It seems that the authorities took exception to the band's *supposed* anti-Russian lyrical stance on their latest opus, **'Russian Roulette'**. Or could it be that they mistook **Udo** for **Dickson** . . . and after what the Diminutive One got up to with **UFO** in Budapest . . . well, need we say more?!

"Well, I suppose it's original . . . as stage sets go . . ."

DONNIE VAN ZANT



JEFF CARLISI



JACK GRONDIN

SPECIAL CREW

Are 38 SPECIAL *still* a Suvern Rock Band? Or is it too late to save 'em from total US radio bland-out? With their new album 'Strength In Numbers' on release, XAVIER RUSSELL is at hand to ask the killing Konfederate kwestions . . .

'We played a couple of shows
with David Alan Coe
He is a redneck rock of a show
And that 38 Special is proud of
the South
And they carry it wherever they
go.
Lynyrd Skynyrd was the best
damn band there ever was
And that's a fact
I'm telling you son, I'm so proud
To follow in their tracks'

(Bruce Brookshire of Doc Holliday; lyrics from the song 'Redneck Rock & Roll Band', 1986)

WELL, IF Doc Holliday's very own Bruce Brookshire is to be believed, then it would appear that 38 Special are still very much a Suvern band. But then again, *Kerrang!*'s very own Howard Johnson has other ideas about what 38 sound like these days. In his recent review (issue 120) of the latest Special album 'Strength In Numbers', HoJo accused 38 of wimping out and falling into the *'AOR cesspit'*. *'A serious kase of "No Squash Racket Mania",'* he concluded.

I can't believe HoJo really listened to the LP. Take the track 'Heart's On Fire', for instance – not only is the song 'eavy, it's Suvern as well. I broke two strings on me squash racket frashin' out to this wee gem! So, Howard, why don't you get back to stuff like your beloved Cult, Balaam And The Angel, March Violets and all that other poxy krap that seems to have rotted your brain over the last year or so?!

Right, just how Suvern *are* 38 Special these days? A good question that needs a serious answer. Well, here's my theory: I reckon the 38s have always been a Suvern rock band but unlike, say, Blackfoot or Molly Hatchet, they've successfully managed to cross-over and get their music played on American radio. Indeed, their last four studio albums have all gone platinum in the grand ol' US of A.

Now the last time 38 Special graced our pages interview – wise was way back in issue 61; I seem to recall Messrs Jeff Carlisi (axe) and Don Barnes (vocals, axe) giving scribe Doc Doom the brush-off for being a continual nuisance. So when Kelly Pike, *A&M*'s ever-reliable press officer, called me up in Raleigh, North Carolina (where I was interviewing Doc Holliday for a soon-come feature) to suggest that she arranged a meeting with Carlisi and Barnes again, I almost felt like telling her to forget it.

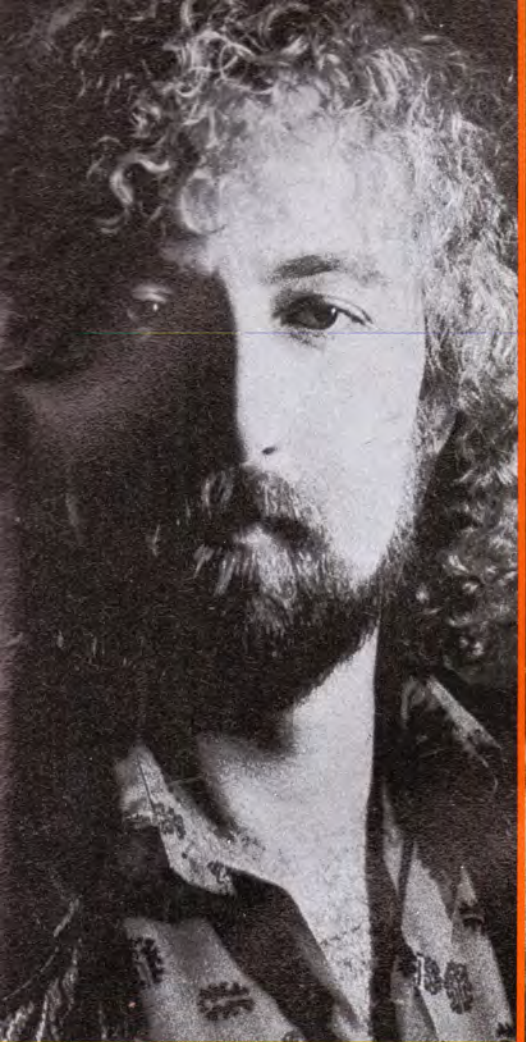
But I hadn't been to Atlanta before and (unlike HoJo) I was most impressed with 'Strength In Numbers'. So a meeting with the 'Fearsome Twosome' seemed well in order.

SO HERE I am in the *Lone Star Steak Bar*, situated in the snooty suburb of Buckhead, just a six-dollar cab ride away from downtown Atlanta, indulging in a mid-afternoon snifter of *Crown* 'n' *Coke* with Jeff Carlisi, Don Barnes feeling more at ease suppin' that orrible stuff *Miller Lite*.

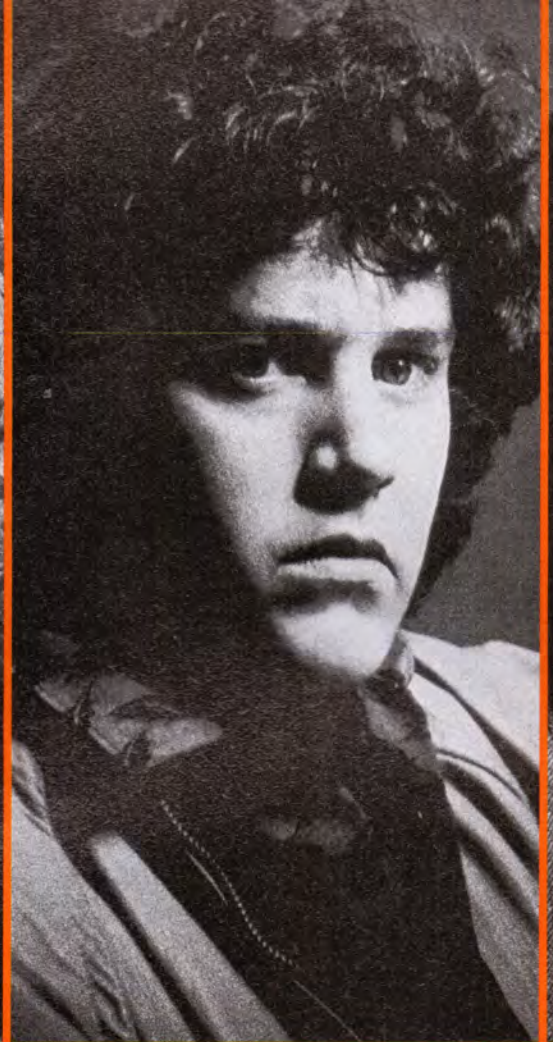
After our opening exchanges it soon became apparent to me that Don and Jeff 'run' 38 Special. They call the shots, they write most of the material and they both now reside in Atlanta, leaving the remaining four members of the band back down in 'Gator Country': yeah, Jacksonville, Florida!

I began by asking just what 38 Special had been up to since 1983?

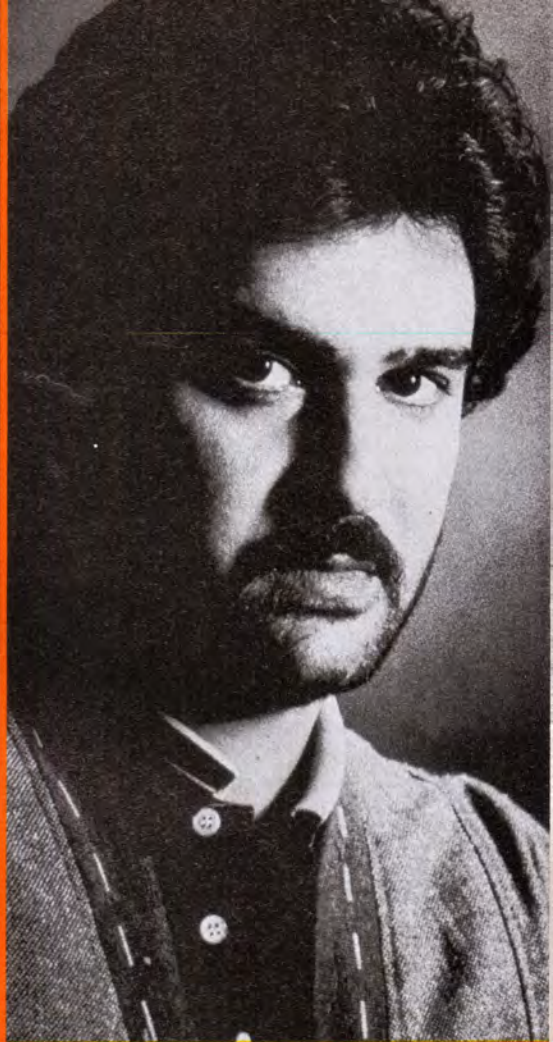
"Well, when we came off the 'Tour De Force' tour we were all very exhausted and as we'd just



LARRY JUNSTROM



STEVE BROOKINS



DON BARNES

come to the end of a decade of 38 Special we thought we deserved a long vacation," sighed Don, now nursing a new *Miller*.

"We had to stop and look back to see what we'd accomplished over the last ten years. We've played together since we were kids; we changed bass player on the second album but the line-up has been the same since then, and here we are at our seventh album. So it was a perfect point to take a break from the music biz and each other for a while; we're one of the hardest touring bands around and we needed space!"

You did make one brief appearance on vinyl between 'Tour De Force' and 'Strength In Numbers'; that was when you recorded the song 'Teachers' for the 'Teachers' movie. How did that come about?

DB: "That was a real spontaneous thing. We'd just come off the road and Bryan Adams and Jim Vallance had this 'Teachers' song knocking around and they didn't want anybody else to do it but 38 Special. We had fun recording it and ironically it was the only hit from that album!"

Yeah, talking of 'hits', how do you manage to keep coming up with 'em?

DB: "Well, the preparation for one of our albums normally takes about a year *(Try telling that to Def Leppard! – Ed)*. We'll write about 25 songs, that'll be phase one. And from these 25 songs we'll then get a nucleus of numbers so we know how the album's gonna sound and feel, that's phase two. The final phase is working on and restructuring the songs that are gonna make the album, and we've found that getting outside writers to collaborate with us is very beneficial."

JC: "And we were looking for a real different direction this time too. We took a long time over the songs this time round, because we wanted to write a lot of songs that were real different to what we'd done in the past. And going back to what Don was saying before about the much-needed vacation and the first ten years, that pretty much marked the end of phase one for 38 Special.

"That also meant the end of recording in the South, at *Studio One* in Doraville, Georgia. We're not blaming producer Rodney Mills, but our last couple of albums were a bit samey. So this time round we wanted a totally different sound and that meant getting a new producer in a different studio!"

SO HOW did you come up with Keith Olsen?

JC: "Well, we went through the usual phase *(They do like this word, don't they? – Ed)* of interviewing producers, which is always a fun time. Since Don and myself have co-produced our last three albums we knew exactly what we wanted and a lot of the people we talked to just weren't coming up with any new ideas, nothing we didn't know already.

"One of the last people we talked to was Keith Olsen; he's got a track record as long as your arm that goes right back to people like Foreigner, Pat Benatar and Rick Springfield. He was coming up with ideas that were new to us, and more important than that he said he liked having FUN making records.

"So we said, 'You're hired, get the booze in!'"

Why did you record the album in Los Angeles? That's not very 38 Special, is it now?

DB: "Well, Keith has his own studio out in Van Nuys (a suburb of LA). He was obviously familiar with his own studio, he built it after all, and besides it was good experience for us to record in a different environment."

Yeah, but I mean, LA's gotta be the biggest khazi this side of New York!

JC: "You certainly have a point there. LA's not my favourite place in America, and it was even worse for us because Keith's studio is stuck out in the Valley! *(Gag me with a spoon!)* So it made us work that much harder to get the hell out of there!"

How long did it take you to record 'Strength In Numbers'?

JC: "Oh, the usual. About three-and-a-half months from beginning to end. But taking that time off really did improve us in the studio; you can probably tell by listening to this record, it's been approached honestly and isn't like the same old thing you've been hearing for years."

You mean Suvern Boogie?

DB: "Yeah, and we feel like we're a million miles away from all these other Southern groups that have fallen by the wayside," (he angrily takes a gulp of *Miller* before carrying on). "We're the only ones left who can still play sold out headlining tours and make platinum records!"

Yeah, what you're saying is true, but that doesn't disguise the fact that you're a Konfederate rock band from the, dare I say it, South.

DB: "I s'pose you're right there, and thinking about it now, if you listen to the beginning of 'Once In A Lifetime' on 'Strength By Numbers' the riff does have a spiritual sound to it, and I guess you could call that Southern. But that flavour has been with us since day one, and we're not gonna shake it off overnight!"

I STILL prefer the 'driving' songs on the album like 'Just A Little Love', 'Heart's On Fire' and 'Against The Night' . . .

DB: "Yeah, there's still an aggressive side to 38 Special, and we don't intend to take a

KONTINUEZ OVER

CREW

FROM PREVIOUZ PAGE

back seat to anyone. And that shows the South is still a part of this band; it's more to do with attitude than the music itself. It's the spirit, it's the feeling for a song, it's everything we learned from Lynyrd Skynyrd."

Yeah, point taken, but you do seem quite a bit different from all the other Suvern bands. I've yet to hear you sing a song about Moonshine Whiskey!

DB (laughing): "Well, you can only sing about 'bad wimmin', 'alligators' and 'whiskey' for so long and then it becomes old, you know! We were fortunate enough to have the insight a few years ago to realise that the basic Southern Rock sound of the three chord boogie was over and on the way out. It had had its day and we realised that you have to change with the times. Plus, we've always been influenced by more than just Southern Rock; we've always been fans of bands like the Beatles, Mountain and Eric Clapton. But right now I would say we are pretty much in the mainstream of American rock music. We're very proud to be from the South but let me stress here and now, there's a difference between being a 'Southern Band' and a 'Band From The South'!"

Don, the other thing I find silly about Suvern Bands is that they always seem to be knocking each other. For example, Molly Hatchet used to boast about this thing called 'The Jacksonville Krown'. Apparently, you originally held it, then they were awarded it in the late Seventies until you won it back when your 'Wild Eyed Southern Boys' album went platinum in late 1980. What have you got to say on this matter?

DB: "The funny thing about that is we were making records way before Hatchet, we were there before them so that pretty much closes the case right there. We had heard that they had said, 'We opened the door for 38 Special!' Look, I could go on about Molly Hatchet all day because they're from my old home town, but they had a problem – they wanted to be the new Lynyrd Skynyrd so bad and they managed to fool people for a while, but unfortunately they didn't have the right attitude to be able to go out and keep doing it."

JC: "Well, I must say it was quite a shock to hear 'em cover 'Freebird' on their 'live' album. Because the last time I saw 'em they were still doing 'Sweet Home Alabama'. But getting back to this 'Jacksonville Krown' thing, it really shows Molly Hatchet's narrow mentality if all they can think about is winning the so-called 'Krown' back from us. All I can say is, good luck to them, they need it more than us!"

I WOULD say that 'Wild Eyed Southern Boys' was your last really Suvern sounding album?

JC: "That whole thing was just a send-up on the name. At the time people were saying that we were part of the 'new wave' of Southern Boogie, so we said, 'OK, if that's what you want, 'y'know, the pick up truck and the can of *Budweiser* and all that, then here it is.' Ironically, that LP had a really successful sleeve; that girl with those lovely long legs really did seem to turn people on. *A&M* did a survey and figured that the album cover alone was worth 200,000 copies. We thought about having the same cover for this album and just changing the name!"

Don, you seem to be singing just as much as Donnie (Van Zant) these days . . .

DB: "Yeah, well, my voice is more suited to the romantic type of stuff that we do and Donnie likes to sing the harder kind of songs. But we've always been a team and there are no ego battles, it doesn't really matter who's carrying the ball as long as we come out winning."

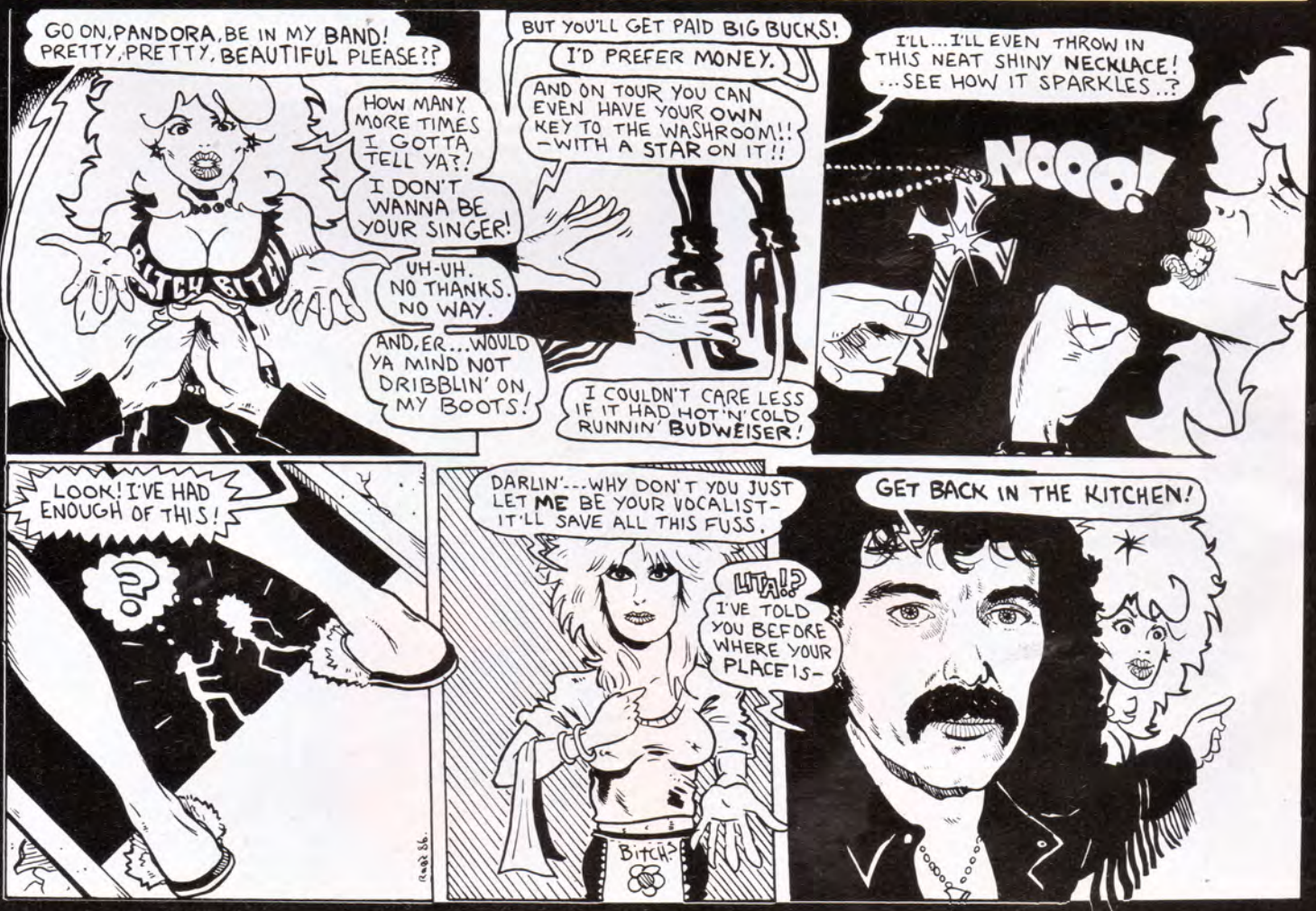
One thing I find baffling is the fact that you're now seven albums down the road and yet for a band that tours so much there's still no live album. Why?

JC: "Well, we did put out a live video last year. It was shot at the *Nassau Coliseum* in Long Island, and that was pretty much our answer to a live album, we were able to represent ourselves visually as well as audibly. But people still do ask us: 'When are you gonna put a live record out?' and it might be something we'll consider doing on this tour, which starts on June 14 by the way.

"It would be great to make it a triple album, that way we could do an extended version of 'Robin Hood' (the band's classic instrumental) that could take up an entire side! I know a lot of our fans own 'Live Radio' broadcast tapes, but that doesn't bother us. I'm just itching to get back on the road, I've missed playing live and I'm sure I'm speaking for the whole band here! We hope to get back to Europe on this tour."

AND ON that note my tape recorder ground to a halt. So were Don Barnes and Jeff Carlisi 'offish' to your Bourbon Baron? Of course not! I know how to handle me drink but I will say this: I didn't find them to be 'Wild Eyed Southern Boys' (like Doc Holliday). Nope, these guys are more '*Mild* Eyed Southern Boys'! But then again I haven't had a chance to go on the road with the 38s; now that could be a different story!

PANDORA PEROXIDE


GO ON, PANDORA, BE IN MY BAND! PRETTY, PRETTY, BEAUTIFUL PLEASE??
HOW MANY MORE TIMES I GOTTA TELL YA?!
I DON'T WANNA BE YOUR SINGER!
UH-UH. NO THANKS. NO WAY.
AND, ER... WOULD YA MIND NOT DRIBBLIN' ON MY BOOTS!
BUT YOU'LL GET PAID BIG BUCKS!
I'D PREFER MONEY.
AND ON TOUR YOU CAN EVEN HAVE YOUR OWN KEY TO THE WASHROOM!! -WITH A STAR ON IT!!
I COULDN'T CARE LESS IF IT HAD HOT 'N' COLD RUNNIN' BUDWEISER!
I'LL... I'LL EVEN THROW IN THIS NEAT SHINY NECKLACE! ...SEE HOW IT SPARKLES..?
NOOO!
LOOK! I'VE HAD ENOUGH OF THIS!
?
DARLIN'... WHY DON'T YOU JUST LET ME BE YOUR VOCALIST- IT'LL SAVE ALL THIS FUSS.
UH?
I'VE TOLD YOU BEFORE WHERE YOUR PLACE IS-
BITCH?
GET BACK IN THE KITCHEN!

MISPLACED MAYHEM

AS A regular *Kerrang!* reader and avid Marillion fan, I feel compelled to write and point out to Marillion's true fans the rude treatment that the band received during their recent tour of America. Mick Wall will never believe this!

I attended a Marillion concert (they were supporting Rush) on March 28 in Detroit. Marillion, being my favourite band, were the group that I had come to see. They came onstage and Fish announced that they would begin to perform the 'Misplaced Childhood' album. I was ecstatic. Sure, I would have liked to have heard 'Market Square Heroes', 'Fugazi', 'Script For A Jester's Tear' *etc*, but Marillion could have done anything and I would have been happy.

But the crowd grew restless. I got the feeling that none of them had heard the greatness of 'Misplaced Childhood' before and didn't care to listen now. I was shocked to see debris being thrown in the direction of Fish and the other band members. I was trying to enjoy myself, but the situation grew worse. Fish asked the crowd to give the band a chance and told those who were throwing coins to "f**k off and die". I stood and cheered, ready to fight. The band continued on amidst boos and chants for Rush. I could have punched the jerks next to me. I always thought that Rush had civilised fans.

At the conclusion of 'Blind Curve' I stood in expectation of the coming *finale* of 'Childhood's End' and 'White Feather'. But to my amazement Fish said good night and the house lights went on. And that was it – the end of a *30 minute* set.

I left upset, but not disappointed. I had seen the greatest band in the world perform excellently under horrible conditions. I would love to see Marillion play in a land where they are appreciated and given the reception that they rightly deserve. The Milton Keynes Garden Party on June 28 will be awesome. I wish I could be there. **Ed McArdle, Saginaw, Michigan, USA.**

TRIGGER HAPPY

YET AGAIN the flawless Legs Diamond have come up trumps with another brilliant new album, namely 'Land Of The Gun'.

I have yet to fathom out why this talented band are not *massive*, especially when groups of lesser quality like Bon Jovi and Night Ranger continue to bask in public and critical acclaim.

It's a sad fact that Legs seem to have more of a following in the UK than in their native land and really it's about time that the people of America woke up to and acknowledged their greatest undiscovered talent.

I wait in anticipation for Legs to come over to Britain and play; maybe they could do what Twisted Sister did, make a name over here and then return Stateside to a higher degree of interest.

Anyway, to Legs Diamond, thanks for the new LP, yet another masterpiece of hard rock, all the best for the future. I'm sure your day will come . . . and not before time! **Steve Mitchell and Pete Robinson, Manchester.**

KOMMUNICATION

Say it loud to *Kerrang!*, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

NAVEL MANOEUVRES

WE HAVE unanimously agreed that Nikki Sixx of Mötley Crüe has the most outstanding belly button in rock today. We have decided to share this spectacular discovery with the whole world. We think everyone should engage in a close and wonderful inspection of Mr Sixx's belly button. **Jezebel and Katrina from Macclesfield (NOT Mucclesfield).**

METALLICA: 'excellent musicians and deserved leaders at the vanguard of both Thrash and Heavy Metal'

PUPPET POWER

I WRITE with reference to the letter from the Firm fan (issue 120). After reading this person's criticism of virtually every Metal fan in Britain, I felt I could do nothing but put pen to parchment.

Firstly this Firm fan states that Jimmy Page and Paul Rodgers invented rock music, which I suppose is partly true. He then proceeds to call Metallica 'utter crap' and suggests that their success is due to studs 'n' chains and an addiction to speed and evil. This shows just how little he knows about the band, as all of these accusations could not be further from the truth. Has he heard or seen Metallica? I think not!

Headbangers are not *'appallingly narrow minded'* as he claims – they are intelligent people with freedom of choice and they buy what they like. It's about time ALL aspects of Metal were considered with equal respect. The Firm fan's only accurate comment was 'most headbangers haven't the slightest interest in the sort of sophisticated rock that the Firm turn out'. *'Nuff said!* ***Ray of First Blood – a crusading Thrasher!***

*HAVING ONLY been interested in HM/HR for a relatively short period of time, I decided (post-*Kerrang! *review) to purchase the Metallica LP 'Master Of Puppets' with a view to expand my musical horizons.*

*On listening to this excellent work, I find I must agree with Adrian Mayel (*Kommunication, *issue 118) who rightly commended Metallica for intelligent and truthfully harrowing lyrics. As a mere initiate into the* genre *of Thrash Metal, I was impressed by the complexity and literary maturity displayed by James Hetfield in an area I thought bands such as Iron Maiden held a complete monopoly on. As such, Metallica have risen greatly in my estimation and stand clearly at the pinnacle of their profession; they have unequivocally proved themselves to be both excellent musicians and deserved leaders at the vanguard of both Thrash and Heavy Metal.* ***L. Cleland, Ilford, Essex.***

DEAR FIRM fan, just who are you calling 'narrow minded'? Just because Jimmy Page has been around since the year dot, it doesn't mean to say that other bands (you quote Metallica) can't enjoy chart success too. Bands get into charts on merit – not because they have a divine right to.

You trash Metallica out of hand, but I doubt whether you have really *listened to 'Master Of Puppets'. I haven't heard 'Mean Business', so I can't comment on it. Fair enough, the Firm don't wear leather, play at 100 mph or sing about death, but I don't think that's the reason for them being* 'ignored'. *You see, the brilliant Dire Straits don't wear leather either, but at the time of writing I see that four of their albums are currently in the* Kerrang! *album chart. Know what I mean?* ***Sandra (Motörheadbanger) Buck, Wilmslow, Cheshire.***

*TO THE Firm fan (*Kerrang! *120) – the reason why Metallica's latest album appeared at 41 in the UK album chart while the Firm's new LP got stuck at 46 is simple: 'Master Of Puppets' sold more copies!*

To say Metallica are 'utter crap' *is the ultimate blasphemy. Metallica are f**king brilliant, they are the kings of Metal at the moment. So, Firm fan, keep your stupid moronic views to yourself.*

Hail Metallica – they tear off your face! ***Paul Lawlor, A Proud Servant of the Kings Of Metal Mayhem – METALLICA, Gloucester.***

IS THIS MAN COMPLETELY SANE?

I HAVE everything that *Kerrang!* has ever done, so I hope this letter is printed! I'd just like to say that Derek Oliver is the best reviewer in *Kerrang!*. His write-ups on Keel's various albums in issues 82, 90 and 116 were enjoyable and well worth reading. Look out for Keel in the future, they're an excellent band. **Sam, Wallsend, Newcastle, a guy who knows the 'Keel thing' when he sees it.**

PRIEST PRAISE

REFERRING TO Tracy Williams' letter (issue 119), I think I should pass judgement. One word should suffice: BOLLOCKS!

Judas Priest kick a billion tons of s**t out of every other band in existence, NO exceptions. And to no doubt assure Ms Williams of more nightmares, they always *will* do. **Simon Harvey, a Judas Priest fan who wants 'em back in the UK where they belong!**

DAISLEY-ED AND KONFUSED

FOLLOWING MY appearance in the *View From The Bar* article by Howard 'I'll pay the bill' Johnson (issue 118) I'd like to set yet another record straight. I'd like to point out that I repeatedly requested for this interview *not* to come across as a bitchin' session. Unfortunately it did, so can I please stress that Ozzy Osbourne and I have a very good working relationship that *will* continue (no thanks to HJ). I'm proud to work with the Oz *and* of the lyrics I've supplied for him.

As for the question of the *Fettucini* I apparently owe Mr Johnson – tell him the next time he wants to wine and dine me and complain about the bill afterwards he can choose a better joint than *Pizza Hut!* **Bob Daisley.**

HALFIN 'STILL DEAD' SHOCK

WHILST RECENTLY in a music shop in London's Denmark Street, I happened to read an article on the wall telling of the shock death of *Kerrang!* photographer Ross Halfin from the killer virus AIDS.

It also said that as he had photographed rock acts such as Iron Maiden and Ozzy Osbourne, 'Satan worshipping' rock fans had seen his death as a macabre omen and had visited his mum's flat in Wimbledon to collect relics.

It also mentioned that Ross' 'partner in grime' Geoff Barton had been spotted heading for the local AIDS clinic for a check-up.

At the end of the article, it said that a collection of Ross' best work would be presented on a centrespread, as a commemoration to him. This led me to believe that there had been a death on the *Kerrang!* staff.

However, seeing new photos by Ross all the time, I was naturally puzzled.

Can you sort out this dilemma. **Metal Mate, Berkhamsted, Herts.** *Geoff Barton was going to reply to your letter, but unfortunately he's just been taken into intensive care. We'll keep you posted . . . – The* Kerrang *Staff.*

LOCAL CHART

1 THE ULTIMATE SIN **Ozzy Osbourne** (Epic)
2 TURBO **Judas Priest** (CBS)
3 SEVENTH STAR **Black Sabbath Featuring Tony Iommi** (Vertigo)
4 FINYL VINYL **Rainbow** (Polydor)
5 ASYLUM **Kiss** (Vertigo)
6 FLY ON THE WALL **AC/DC** (Atlantic)
7 RUSSIAN ROULETTE **Accept** (Portrait)
8 HEART **Heart** (Capitol)
9 LITTLE MISS DANGEROUS **Ted Nugent** (WEA International)
10 MIND OVER MUSCLE **220 Volt** (Epic)
11 NIGHT OF THE CRIME **Icon** (Capitol)
12 LOVIN' EVERY MINUTE OF IT **Loverboy** (CBS)
13 PERFECT STRANGERS **Deep Purple** (Polydor)
14 FRICTION **Coney Hatch** (Vertigo)
15 RESCUE YOU **Joe Lynn Turner** (Elektra)
16 DONE WITH MIRRORS **Aerosmith** (Geffen)
17 DOUBLE TROUBLE LIVE **Molly Hatchet** (Epic)
18 UNDER LOCK AND KEY **Dokken** (Elektra)
19 VICTORY **Victory** (Epic)
20 GO FOR YOUR LIFE **Mountain** (Scotti Brothers)
21 5150 **Van Halen** (Warner Brothers)
22 POWER GAMES **220 Volt** (Epic)
23 KAIZOKU-BAN **Accept** (Portrait)
24 1984 **Van Halen** (Warner Brothers)
25 AFTERBURNER **ZZ Top** (Warner Brothers)
26 CRAZY FROM THE HEAT **Dave Lee Roth** (Warner Brothers)
27 MADE IN JAPAN **Deep Purple** (Harvest)
28 SEVEN THE HARD WAY **Pat Benatar** (Chrysalis)
29 INVASION OF YOUR PRIVACY **Ratt** (Atlantic)
30 FIONA **Fiona** (Atlantic)

Compiled by radio station Heavy Rock Paradise, *Östersund, Sweden.*

Anyone wishing to have their local chart published should send a copy to: ***Kerrang! charts, Greater London House, Hampstead Rd, London NW1 7QZ.***

INDIE METAL

1 1 MASTER OF PUPPETS **Metallica** (Music For Nations)
2 2 DEAD BY CHRISTMAS **Hanoi Rocks** (Raw Power)
3 3 SPEED KILLS II **Various** (Under One Flag)
4 6 SPREADING THE DISEASE **Anthrax** (Music For Nations)
5 10 KILL 'EM ALL **Metallica** (Music For Nations)
6 4 LAND OF THE GUN **Legs Diamond** (Music For Nations)
7 8 SURRENDER **Joshua** (FM)
8 9 RIDE THE LIGHTNING **Metallica** (Music For Nations)
9 7 MAD TRAX II – BEYOND METAL ZONE **Various** (Music For Nations)
10 11 ON A STORYTELLER'S NIGHT **Magnum** (FM)
11 14 UNVEILING THE WICKED **Exciter** (Music For Nations)
12 5 THE FORCE **Onslaught** (Under One Flag)
13 — RRROOOAAARRR **Voivod** (Noise)
14 — RISE UP **Persian Risk** (Metal Masters)
15 — FRONTAL ASSAULT **Angel Witch** (Killerwatt)
16 15 ANTHOLOGY **Magnum** (Raw Power)
17 13 BEHOLD THE BEGINNING **Diamond Head** (Metal Masters)
18 12 BURNING AMBITION **Chariot** (Shades)
19 16 SOLDIERS UNDER COMMAND **Stryper** (Enigma/Stiff)
20 19 FOREVER . . . AND EVER **Forever** (Heavy Metal America)

STAR CHOICE

PAUL RAYMOND (UFO)
'TURBO LOVER' Judas Priest (CBS 45)
'BETWEEN THE EYES' Ratt (track from the 'Invasion Of Your Privacy' LP on Atlantic)
'BEST OF BOTH WORLDS' Van Halen (track from the '5150' LP on Warner Brothers)

KIM HOOKER (RANKELSON)
'BAD TIME' Angel (track from the 'Sinful' LP on Casablanca)
'GIVE IT TO ME ANYWAY' Frehley's Comet (demo)
'HOT TONITE' Rankelson (track from the 'Hungry For Blood' LP on Ebony)

MIKE TRAMP (WHITE LION)
'5150' Van Halen (Warner Brothers)
'THE ULTIMATE SIN' Ozzy Osbourne (Epic)
'TURBO' Judas Priest (CBS)

US HM RADIO

1 1 MASTER OF PUPPETS **Metallica** (Elektra)
2 2 TURBO **Judas Priest** (CBS)
3 3 RUSSIAN ROULETTE **Accept** (Portrait)
4 4 LIGHTNING STRIKES **Loudness** (Atco)
5 5 STARS **Hear 'n Aid** (Mercury)
6 7 THE FINAL FRONTIER **Keel** (Gold Mountain/MCA)
7 9 UNVEILING THE WICKED **Exciter** (Combat)
8 11 THE MURDERESS METAL ROAD SHOW **Lizzy Borden** (Metal Blade)
9 6 THE ULTIMATE SIN **Ozzy Osbourne** (Epic)
10 8 5150 **Van Halen** (Warner Brothers)
11 10 LADY OF THE NIGHT **Spectre** (Spectre)
12 12 WORLD GONE MAD **David T. Chastain's CJSS** (Leviathan)
13 16 FIGHT FOR THE ROCK **Savatage** (Atlantic)
14 19 PLEASURE TO KILL **Kreator** (Combat)
15 14 EDEN **Eden** (Restless/Enigma)
16 13 NOBLE SAVAGE **Virgin Steele** (Cobra)
17 17 SPEED OF LIGHT **Sound Barrier** (Metal Blade)
18 18 GUILTY AS SIN **Bloodlust** (Metal Blade)
19 15 FATAL PORTRAIT **King Diamond** (Greenworld)
20 re MISDEMEANOR **UFO** (Chrysalis)

Chart compiled by Gail Flug, Hard Rock Co-ordinator, CMJ New Music Report, *830 Willis Avenue, Albertson, New York, 11507.*

IMPORTS

1 LOOK WHAT THE CAT DRAGGED IN **Poison** (Enigma)
2 SILK AND STEEL **Giuffria** (MCA/Camel)
3 SWEET SAVAGE **Sweet Savage** (Sweet Savage)
4 LIVE! LIVE! LIVE! **Bachman-Turner Overdrive** (Curb)
5 STAY UGLY **Piledriver** (Roadrunner)
6 EMERSON LAKE & POWELL **Emerson Lake & Powell** (Polydor)
7 BRIGHTON ROCK **Brighton Rock** (Flying Fist)
8 ACROSS THE WATER **Kooga** (Black Dragon)
9 SHOT IN THE DARK **Great White** (Greenworld)
10 CRAAFT **Craaft** (Epic)

KERRANG!

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SINGLES

1	1	SLEDGEHAMMER **Peter Gabriel** (Virgin)
2	2	WHY CAN'T THIS BE LOVE **Van Halen** (Warner Brothers)
3	14	WHO MADE WHO **AC/DC** (Atlantic)
4	6	ROLLIN' HOME **Status Quo** (Vertigo)
5	—	INVISIBLE TOUCH **Genesis** (Virgin)
6	8	ROUGH BOY **ZZ Top** (Warner Brothers)
7	—	WILD CHILD **W.A.S.P.** (Capitol)
8	—	ONE HIT (TO THE BODY) **Rolling Stones** (Rolling Stones Records/CBS)
9	9	THE DIO EP **Dio** (Vertigo)
10	4	LOOK AWAY **Big Country** (Mercury)
11	—	YOUR LOVE **The Outfield** (CBS)
12	—	LOCKED IN **Judas Priest** (CBS)
13	7	A KIND OF MAGIC **Queen** (EMI)
14	5	YOUR LATEST TRICK **Dire Straits** (Vertigo)
15	—	ON THE BEACH **Chris Rea** (Magnet)
16	3	STARS **Hear 'n Aid** (Vertigo)
17	12	ALL I NEED IS A MIRACLE **Mike & The Mechanics** (WEA International)
18	15	FIRE ON THE WATER **Chris de Burgh** (A&M)
19	13	BECAUSE THE NIGHT **Keel** (Vertigo)
20	17	JUMP IN THE FIRE **Metallica** (Music For Nations)
21	11	R.O.C.K. IN THE USA **John Cougar Mellencamp** (Riva)
22	18	THESE DREAMS **Heart** (Capitol)
23	10	BE GOOD TO YOURSELF **Journey** (CBS)
24	—	IT ALL STOPS HERE/INTELLIGENCE QUOTIENT **IQ** (Samurai)
25	16	SHINE **Mike Oldfield/Jon Anderson** (Virgin)
26	21	TURBO LOVER **Judas Priest** (CBS)
27	22	AMERICAN STORM **Bob Seger & The Silver Bullet Band** (Capitol)
28	23	HARLEM SHUFFLE **Rolling Stones** (Rolling Stones Records/CBS)
29	19	IN MY DREAMS **Dokken** (Elektra)
30	26	MARKET SQUARE HEROES **Marillion** (EMI)

ALBUMS

1	—	SO **Peter Gabriel** (Virgin)
2	1	BROTHERS IN ARMS **Dire Straits** (Vertigo)
3	2	5150 **Van Halen** (Warner Brothers)
4	—	RAISED ON RADIO **Journey** (CBS)
5	5	ON THE BEACH **Chris Rea** (Magnet)
6	3	THE FINAL FRONTIER **Keel** (Vertigo)
7	7	AFTERBURNER **ZZ Top** (Warner Brothers)
8	8	NO JACKET REQUIRED **Phil Collins** (Virgin)
9	32	DIRTY WORK **Rolling Stones** (Rolling Stones Records/CBS)
10	4	HEART **Heart** (Capitol)
11	13	RECKLESS **Bryan Adams** (A&M)
12	17	THE UNFORGETTABLE FIRE **U2** (Island)
13	10	ALCHEMY **Dire Straits** (Vertigo)
14	re	ELIMINATOR **ZZ Top** (Warner Brothers)
15	—	BEYOND THE PALE **Fiona** (Atlantic)
16	21	ROCK A LITTLE **Stevie Nicks** (Modern Records/Parlophone)
17	6	RUSSIAN ROULETTE **Accept** (Portrait)
18	9	MASTER OF PUPPETS **Metallica** (Music For Nations)
19	11	GREATEST HITS **Queen** (EMI)
20	26	LIVE – UNDER A BLOOD RED SKY **U2** (Island)
21	12	MISPLACED CHILDHOOD **Marillion** (EMI)
22	16	TURBO **Judas Priest** (CBS)
23	36	MAKING MOVIES **Dire Straits** (Vertigo)
24	19	LIKE A ROCK **Bob Seger & The Silver Bullet Band** (Capitol)
25	22	THE ULTIMATE SIN **Ozzy Osbourne** (Epic)
26	15	LOVE OVER GOLD **Dire Straits** (Vertigo)
27	14	UNDER LOCK AND KEY **Dokken** (Elektra)
28	25	SEVENTH STAR **Black Sabbath Featuring Tony Iommi** (Vertigo)
29	46	WAR **U2** (Island)
30	30	THE VELVET UNDERGROUND BOX SET **Velvet Underground** (Polydor)
31	24	DEAD BY CHRISTMAS **Hanoi Rocks** (Raw Power)
32	40	FUGAZI **Marillion** (EMI)
33	45	CUTS LIKE A KNIFE **Bryan Adams** (A&M)
34	18	BORN IN THE USA **Bruce Springsteen** (CBS)
35	re	SCRIPT FOR A JESTER'S TEAR **Marillion** (EMI)
36	34	SPEED KILLS II **Various** (Under One Flag)
37	33	STRENGTH IN NUMBERS **38 Special** (A&M)
38	31	SPREADING THE DISEASE **Anthrax** (Music For Nations)
39	27	SCARECROW **John Cougar Mellencamp** (Riva)
40	re	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
41	re	THE VERY BEST OF CHRIS de BURGH **Chris de Burgh** (Telstar)
42	44	THEATRE OF PAIN **Mötley Crüe** (Elektra)
43	28	CHANGE OF ADDRESS **Krokus** (Arista)
44	20	MEAN BUSINESS **The Firm** (Atlantic)
45	23	ROCK ANTHEMS II **Various** (K-Tel)
46	29	COME OUT AND PLAY **Twisted Sister** (Atlantic)
47	35	LAND OF THE GUN **Legs Diamond** (Music For Nations)
48	37	THE FORCE **Onslaught** (Under One Flag)
49	39	RIDE THE LIGHTNING **Metallica** (Music For Nations)
50	48	STRANGEWAYS **Strangeways** (Bonaire)

PLAYLIST

MALCOLM 'ASPARAGUS ASSASSIN' DOME
'ORGASMATRON' Motörhead (GWR Records)
'JANE' Persian Risk (track from the 'Rise Up' LP on Metal Masters)
'LEAVE ME ALONE' Vixen (demo)

XAVIER *'DOS EQUIS'* RUSSELL
'FK OFF AND DIE'** Voivod (track from the 'Rrroooaaarrr' LP on Noise import)
'PEACE SELLS' Megadeth (track from the 'Peace Sells . . . But Who's Buying?' LP on Music For Mations)
'DECEIVER' Rage (track from the 'Reign Of Fear' LP on Noise import)

MICK 'GIMME THAT BOTTLE!' WALL
'GTR' GTR (Arista)
'ORGASMATRON' Motörhead (GWR Records)
'LATE NIGHT' Disciple (demo)

GEOFF 'SENSITIVE' BARTON
'DRILLING FOR BRAINS' Mace (track from the 'Process Of Elimination' LP on Coma import)
'STUCK IN ROCK' Sword (track from the 'Metalized' LP on Aquarius import)
'KORGÜLL THE EXTERMINATOR' Voivod (track from the 'Rrroooaaarrr' LP on Noise import)

KOMING ATTRAKTIONS

GAL MOORE ● JUDAS PRIEST ● FATE ● KOOGA

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